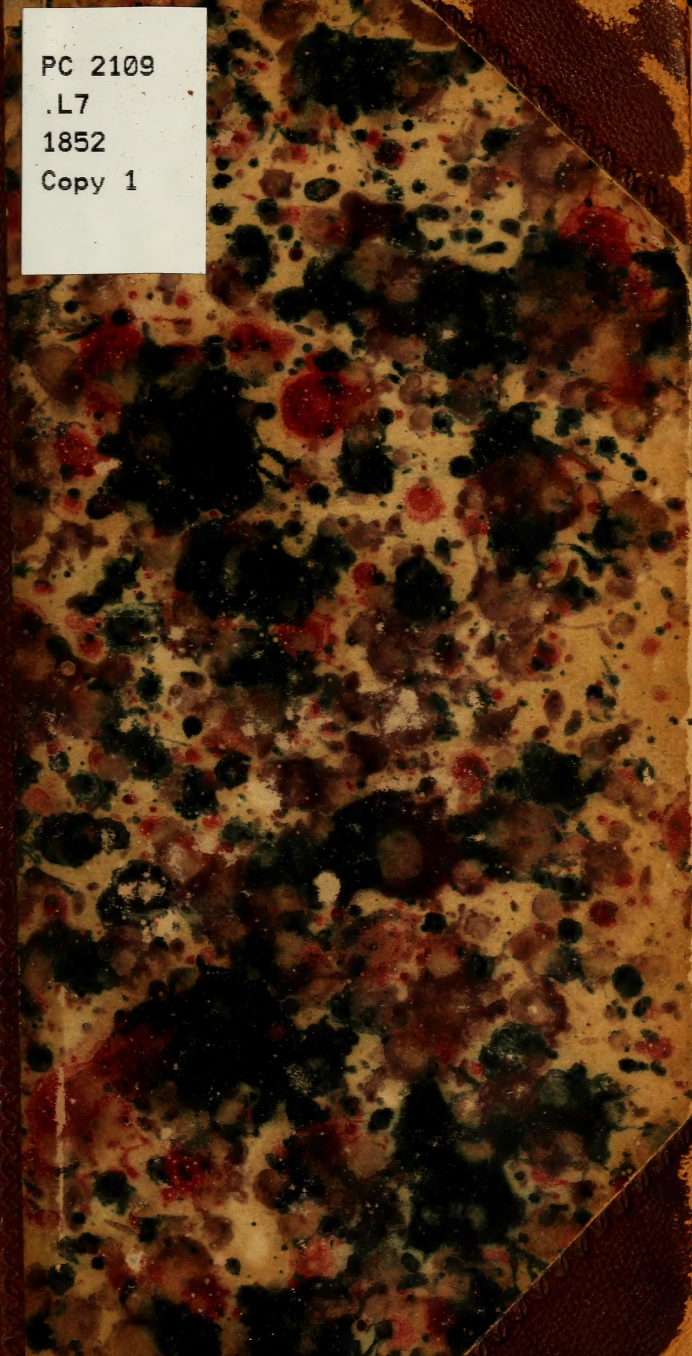


PC 2109

.L7

1852

Copy 1



LIBRARY OF CONGRESS.

Chap. PC 2109

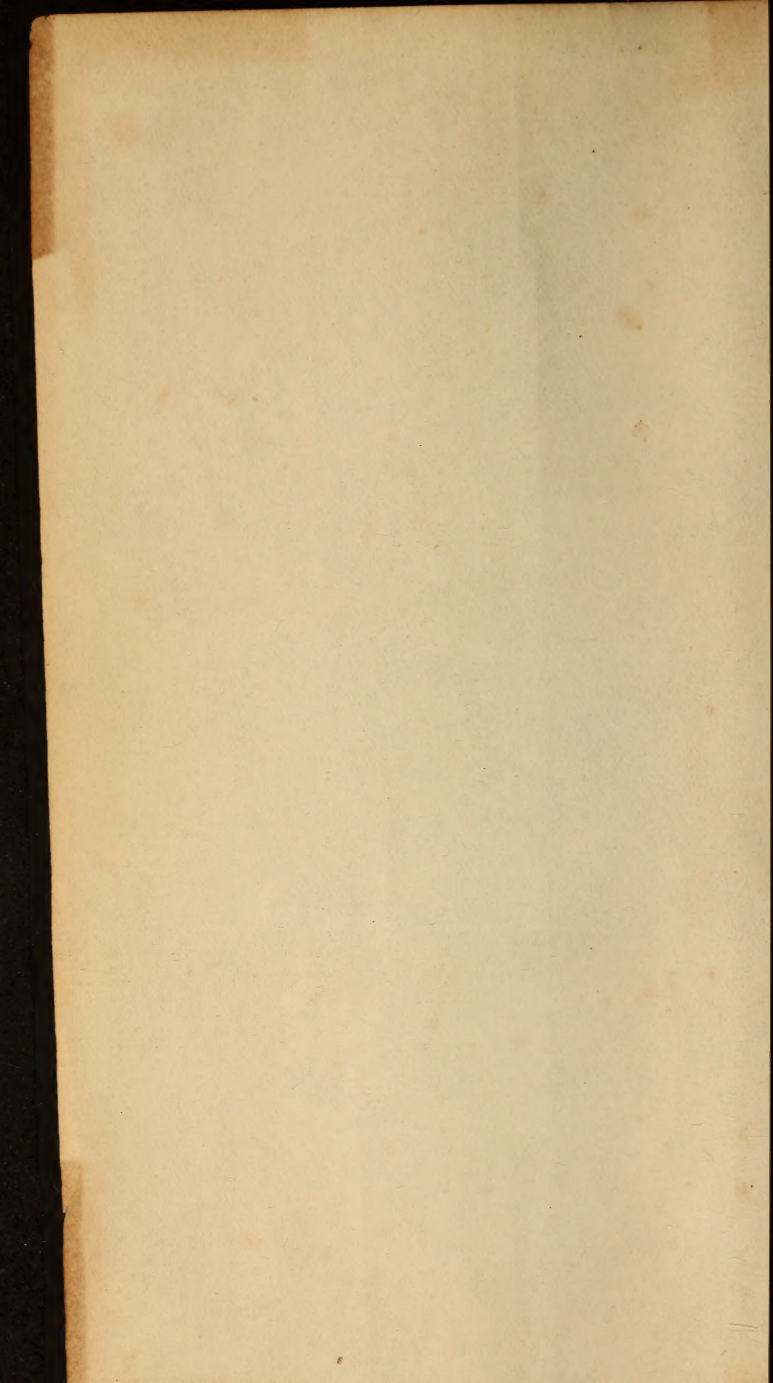
.L7

No. 710852

UNITED STATES OF AMERICA.









THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILL.

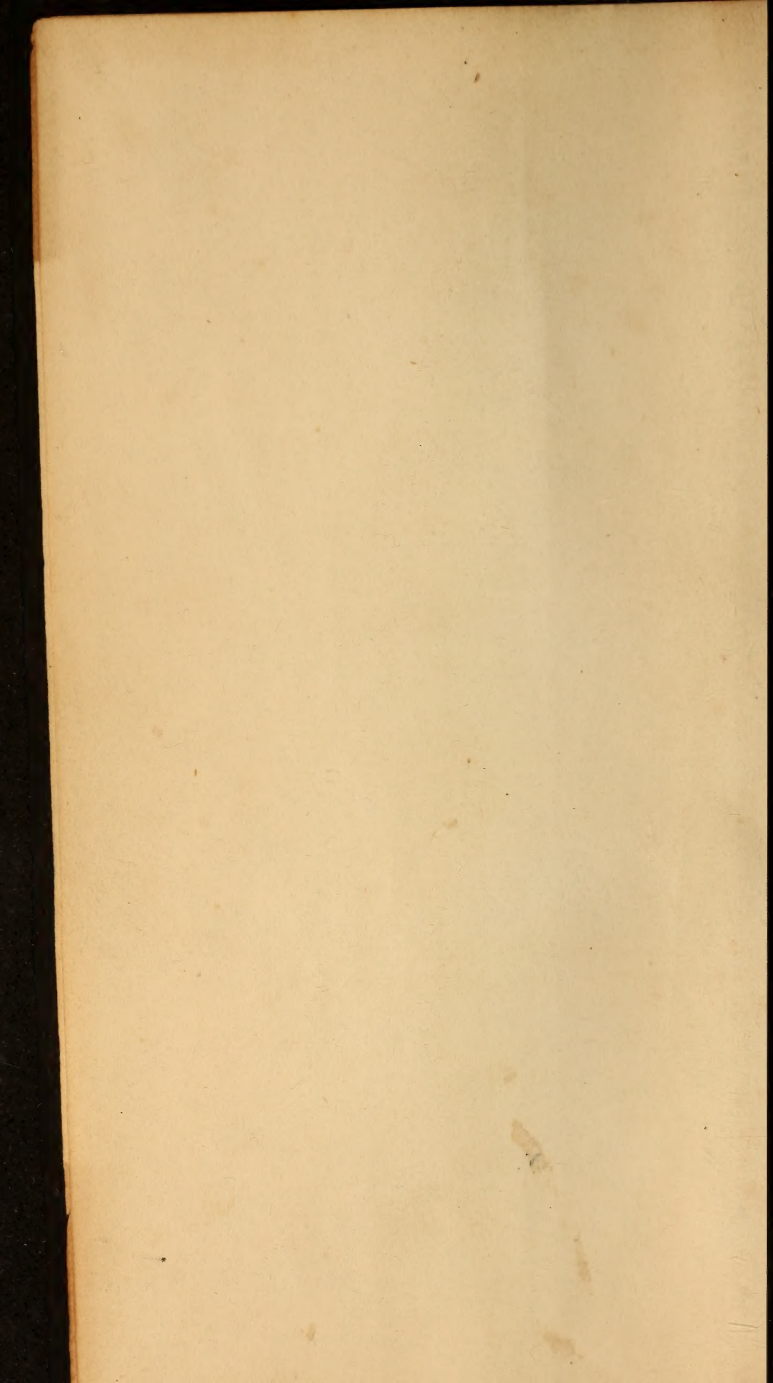
THE FRENCH TONGUE

BY M. DE LAMOTTE

NEW YORK

1900

MADE IN THE U.S.A.





A

THEORETICAL AND PRACTICAL

# GRAMMAR

OF

## THE FRENCH TONGUE:

IN WHICH

ALL THE PRINCIPAL DIFFICULTIES ARE EXPLAINED AGREEABLY  
TO THE DECISIONS OF THE FRENCH ACADEMY.

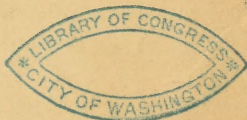
BY M. DE <sup>✓</sup>LEVIZAC.

*J. P. V. L. de*

NEW EDITION, REVISED AND IMPROVED,

BY MONSIEUR ROLLIN, B.A.,

PROFESSOR OF ANCIENT AND MODERN LANGUAGES, ETC., ETC.



LONDON:

WILLIAM TEGG AND CO., 85, QUEEN-STREET,  
CHEAPSIDE.

---

MDCCCLII.

PC 2109  
.L7  
1852

LONDON:  
PRINTED BY JAMES NICHOLS,  
HOXTON-SQUARE.



18.1.11.96/10

## EDITOR'S PREFACE.

---

To add one word of eulogy to the high and well-deserved reputation enjoyed by the works of M. de Lévizac, both in England and in France, would be a work of supererogation. In England, the learned author's Grammar of the French Tongue has been universally adopted as the model for our most celebrated scholars to follow, bearing, as it does, the impress of sound practical knowledge, a perfect command over the various subjects treated of, and an elegance and purity of diction in its exercises, that indeed justify the French Academy in pronouncing him one of the best French grammarians, and of which no greater proof could possibly be afforded than their frequent quotation of him as a most competent authority.

To base, then, a work, containing the modern alterations and amendments introduced into the French language, yet at the same time preserving the original Rules, Practical Examples, and Definitions, upon so fair a foundation, must evidently be safe. It has also been deemed expedient not to deviate from the subdivision of the Elementary part of the Grammar from the General Syntax, and of the General from the Particular or more difficult Syntax.

The Author, approaching his subject with the respect and reverence due to its importance, has laboured care-

fully and minutely to point out and explain every difficulty which the student is likely to encounter in his progress, and, by the addition of Rules and Observations of the highest importance, to leave his mind free from all doubt or hesitation as to the proper course to pursue.

A large space has been devoted to the practical method of insuring a correct Pronunciation of the French Tongue, a subject of the very first consequence, and one that is absolutely necessary to be well understood by the learner, to render his study and attention of extensive benefit. For this reason, great pains have been taken to inculcate this knowledge on his mind, and the principles laid down will be found invaluable aids in arriving at perfection.

The Vocabulary inserted in the work will prove of the highest utility in writing out the exercises, and its usefulness is much enhanced from the gender being attached to each word.

Numerous Moral Exercises, more consonant to our present parlance and customs, have been introduced, with a view of perfecting the work, and of accustoming the mind of the youthful learner to the phraseology of every-day conversation. The difficulties which present themselves from the frequent clashing of the two languages in their construction, have been maturely considered and observed upon, and the difference between the idioms of both tongues, a subject of some magnitude, so disposed of as to prevent and obviate the errors into which the learner would otherwise fall, from a literal translation. Phrases illustrating some of these difficulties, are placed at the end of the Work, and these will afford practical proofs of the points in question; the references to the Remarks made



on these subjects in the body of the work, will also materially assist the pupil.

Some useful alterations have been made in the general arrangement of the Work, calculated to lead the student gradually on his path, from the simplest to the most intricate portions of his study. The typographical department has been carefully attended to, and the substance of the Rules and Regulations clearly pointed out by Roman or *Italic* characters, as the case required.

As it is highly necessary that the pupil should not only be made acquainted with what he has to acquire, but should also have facility afforded him for immediately turning to any remarks on a particular subject, a copious classified Table of Contents has been affixed, embracing under separate heads every thing of the least utility, and so ample that it may be well termed a *Résumé détaillé* of the whole Work.

In these days of "literary precocity," when science, developing its mighty attributes, brings distant regions to our own thresholds, as it were, and a visit to our neighbours on the other side of the Channel has become a mere summer's day excursion, it is not extraordinary that attempts should also be made to propel the human mind at an analogous rate, and that we see gigantic notices of *French without a Master*, and *French learned in Six Lessons*, announced in our public journals, and exhibited at every market-cross. That, from the commercial and scientific relations which this mighty country maintains with the whole world, a perfect knowledge of a language so widely disseminated as that of the French, is of paramount importance, no one will be hardy enough to deny; but we would warn the student against the fallaciousness

of such specious promises, and invite him who wishes to attain a thorough knowledge of the grammatical difficulties and correct pronunciation of that copious and elegant tongue, to apply himself with unwearied attention to the rules here laid down, allowing due time for his mind to receive gradually the impress of correctness and of excellence.

Sedulously and earnestly, the Author, himself a native of France, has exerted his ability to render this work acceptable to the student, and worthy of public patronage ; and he fearlessly lays before them the results of his untiring labours, with a firm conviction that they will receive that justice ever bestowed upon works calculated to remove the difficulties that strew the path of wisdom.

LONDON, *March*, 1844.

# CONTENTS.

	Page		Page
Definition of GRAMMAR . . .	1	Of Man . . . . .	47
French Alphabet . . . . .	2	Of the Body . . . . .	<i>ib.</i>
Observations on the French Alphabet . . . . .	3	Of the Mind and its Faculties . . . . .	50
Of Accentuation . . . . .	<i>ib.</i>	Of Quadrupeds . . . . .	53
The French Sounds . . . . .	4	Of Birds . . . . .	55
Additional combined Simple Sounds . . . . .	6	Of Fishes . . . . .	56
Coalition of letters forming the Nasal Sounds . . . . .	7	Of Reptiles and Insects . . . . .	57
Further additional French sounds exemplified . . . . .	<i>ib.</i>	Of Meats and Drinks . . . . .	58
General exceptions of the Nasal Sounds . . . . .	8	Of the Dressing Apparel . . . . .	59
Of French DIPHTHONGS . . . . .	10	Of a House and Furniture . . . . .	61
Table of Ditto . . . . .	11	Of a City . . . . .	63
Observations on Ditto . . . . .	13	Of Trades, Arts, Professions . . . . .	65
Of CONSONANTS . . . . .	15	Of the Country, Husbandry . . . . .	66
Observations on the sound of <i>Ch</i> . . . . .	16	Of Flowers . . . . .	<i>ib.</i>
Of the letter <i>Y</i> . . . . .	31	Of Fruits . . . . .	67
Of French Monosyllables . . . . .	33	Of Herbs and Plants . . . . .	68
First Reading Lesson . . . . .	36	Of Trees and Shrubs . . . . .	69
Of French Dissyllables . . . . .	37	Promiscuous Words . . . . .	<i>ib.</i>
Second Reading Lesson . . . . .	39	Of Metals, etc. . . . .	70
Words of Three Syllables . . . . .	<i>ib.</i>	Of Colours, Precious Stones . . . . .	71
Third Reading Lesson . . . . .	40	Of Principal Countries . . . . .	<i>ib.</i>
Words of Four Syllables . . . . .	<i>ib.</i>	Common National Names . . . . .	72
Fourth Reading Lesson . . . . .	<i>ib.</i>	Orthographical French Signs and Punctuation . . . . .	73
Words of Five and Six syllables . . . . .	41	Of the Apostrophe and Elision . . . . .	<i>ib.</i>
Fifth Reading Lesson . . . . .	<i>ib.</i>	Observations on Ditto . . . . .	<i>ib.</i>
Words of Seven and Eight Syllables . . . . .	42	Of the Cedilla and Diæresis . . . . .	75
Sixth Reading Lesson . . . . .	<i>ib.</i>	Of the Hyphen . . . . .	73
VOCABULARY, French and English : . . . . .		Of GENDER; Easy mode of distinguishing the gender of a French Noun . . . . .	<i>ib.</i>
Of the Universe . . . . .	43	Table of Masculine and Feminine Terminations . . . . .	77
		Substantives Masculine in one sense, and Feminine in another . . . . .	78



	Page		Page
Explanatory Table of the relations between <i>Regimens</i> and <i>Cases</i> . . .	83	Formation of the <i>Plural</i> of Adjectives; degrees of signification in the Adjective . . .	
Explanation of Abbreviations in Exercises . . .	84	Observations on Adjectives	118
Introduction to Grammar; General Definition of the Nine Parts of Speech . . .	86	<i>Agreement</i> of the Adjective with the Substantive . . .	121
PART I.		Promiscuous Exercises on the Article and the Adjective . . .	124
ETYMOLOGY.		Nouns and Adjectives of <i>Number</i> . . .	125
CHAPTER I.		CHAPTER IV.	
Of the SUBSTANTIVE OR NOUN	88	Of the PRONOUN; its Nature and Classification . . .	128
Of the <i>Gender</i> and <i>Number</i> of Substantives . . .	89	Sect. I.— <i>Personal Pronouns</i> of the 1st, 2nd, and 3rd persons . . .	<i>ib.</i>
How to form the <i>Plural</i> . . .	90	<i>Reflected</i> and <i>Reciprocal</i> Pronouns of the 3rd person . . .	133
Observations on Ditto . . .	91	Of the <i>Relative</i> Pronouns EN and Y . . .	135
Exercises on the Substantive	93	Sect. II.—Of <i>Possessive</i> Pronouns; <i>Conjunctive</i> Pronouns . . .	136
CHAPTER II.		<i>Possessive Relative</i> Pronouns . . .	138
Of the ARTICLE . . .	95	Sect. III.—Of <i>Relative</i> Ditto . . .	140
Of the <i>Elision</i> ; Contraction of the Article; Concord of the Article with the Noun . . .	96	„ IV.—Of <i>Absolute</i> Ditto . . .	144
Of the <i>Partitive Article</i> , <i>du, de la, de l', des</i> . . .	101	„ V.—Of <i>Demonstrative</i> Ditto . . .	146
Of the <i>Indefinite Article</i> . . .	103	Sect. VI.—Of <i>Indefinite</i> ditto . . .	148
Recapitulation of the Articles . . .	103	General Exercise on the Pronouns . . .	155
Observations upon Ditto . . .	105	CHAPTER V.	
Promiscuous Exercises on the Article . . .	106	Of the VERB; its definition	157
Of <i>Negations</i> . . .	107	Subject, Attribute, Object or Regimen of a Verb; its division . . .	<i>ib.</i>
CHAPTER III.		To distinguish the Subject from the Regimen . . .	159
Of the ADJECTIVE; how to form the <i>Feminine</i> . . .	109	Subdivision of Verbs . . .	160
List of <i>Irregular Adjectives</i> , in their feminine endings . . .	112	Difference between <i>Reflected</i> and <i>Reciprocal</i> Verbs . . .	161
<i>Substantives Adjectives</i> which change <i>eur</i> into <i>rice</i> for the feminine . . .	113	Moods, their definition . . .	163
Exercises on the Adjective . . .	<i>ib.</i>	Tenses, their nature . . .	<i>ib.</i>

	Page		Page
Formation of the Future and the Conditional . . .	165	Example of a Pronominal Verb used interrogatively . . .	230
Formation of the Imperative . . .	166	Example of a Pronominal Verb conjugated interrogatively and negatively . . .	231
Formation of the Imperfect of the Subjunctive . . .	167	Of <i>Avoir</i> , with personal objective Pronouns . . .	232
Of CONJUGATIONS; their terminations . . .	168	Of <i>Avoir</i> , with the pronoun <i>y</i> . . .	<i>ib.</i>
Conjugation of the auxiliary verb <i>Avoir</i> , to have . . .	169	Of <i>Etre</i> with the pronouns <i>le</i> , <i>en</i> , and <i>y</i> . . .	<i>ib.</i>
Exercises on <i>Avoir</i> , with a negative . . .	177	Conjugation of the <i>Passive</i> Verbs . . .	234
Of <i>Avoir</i> with interrogation and affirmatively . . .	180	Sentences with a Negation and the particle <i>en</i> . . .	<i>ib.</i>
Of <i>Avoir</i> with interrogation and negatively . . .	181	Same sentences interrogatively and negatively . . .	235
Conjugation of the Auxiliary Verb <i>Etre</i> , to be . . .	183	Conjugation of the <i>Neuter</i> Verbs . . .	236
Simple Negative and Interrogative Sentences . . .	190	Conjugation of <i>Impersonal</i> Verbs . . .	238
Model of the First Regular Conjugation in <i>er</i> , <i>Aimer</i> , to love . . .	191	List of Impersonal Verbs often used in conversation . . .	239
Preliminary Observations on the Exercises . . .	192	Various ways of construing <i>Falloir</i> . . .	241
Verbs conjugated like <i>Aimer</i> . . .	201	Conjugation of the Impersonal Verb <i>Y Avoir</i> . . .	242
Models of the second Regular Conjugation in <i>ir</i> , four branches, <i>finir</i> , <i>sentir</i> , <i>ouvrir</i> , <i>tenir</i> . . .	203	Of the <i>Irregular</i> Verbs; of the First Conjugation, <i>Aller</i> , to go . . .	243
Observation on the First Branch . . .	<i>ib.</i>	Conjugation of <i>S'en Aller</i> , to go away . . .	245
Observations on the Second, Third, and Fourth Ditto . . .	208	Observations on Irregular Verbs of the First Conjugation . . .	247
Model of the Third Regular Conjugation in <i>oir</i> , <i>Recevoir</i> , to receive . . .	211	Irregular Verbs of the Second Conjugation in <i>ir</i> , First branch, <i>finir</i> . . .	249
Observation on the Fourth Regular Conjugation . . .	214	Easy mode of finding the model of any verb required . . .	<i>ib.</i>
Model of the Fourth Regular Conjugation in <i>re</i> , five branches, <i>plaire</i> , <i>paraître</i> , <i>réduire</i> , <i>Plaindre</i> , <i>rendre</i> . . .	215	Second Branch, <i>sentir</i> . . .	251
Of <i>Reflective</i> Verbs; Model of a Reflective Verb, <i>Se Repentir</i> . . .	222	Third Branch, <i>ouvrir</i> . . .	257
Table of <i>Pronominal</i> Verbs . . .	227	Irregular Verbs of the Third Conjugations . . .	258
Example of a pronominal Verb used negatively . . .	229	Irregular Verbs of the Fourth Conjugation, First branch, <i>Plaire</i> . . .	264
		Second Branch, <i>Paraître</i> . . .	266

	Page		Page
Third Branch, <i>Réduire</i> . . .	267	Compound Adverbs . . .	301
Fifth Branch, <i>Rendre</i> . . .	273	Distinction between an Ad- verb and a Preposition . .	<i>ib.</i>
Table of Verbs; Primitive Tenses of the four Regu- lar Conjugations . . .	279	Adverbs of Doubt and Affir- mation . . . . .	302
Primitive Tenses of the Ir- regular Verbs, with some Defective ones. . . .	281	—— of Order, Place, or Distance . . . . .	303
Supplement to the Verbs . .	283	—— of Time . . . . .	304
Of Regular Conjugations . .	284	—— of Quality . . . . .	305
Regular Conjugation in <i>er</i> . .	285		
—— in <i>ir</i> , <i>issant, i</i> . . . . .	<i>ib.</i>	CHAPTER VIII.	
List of Verbs conjugated as <i>Punir</i> . . . . .	286	Of CONJUNCTIONS; their definition and properties . .	306
Regular Conjugation in <i>ir</i> , <i>ant, i</i> . . . . .	<i>ib.</i>	Use of the Conjunction <i>Que</i> . .	310
List of Verbs conjugated as <i>Sentir</i> . . . . .	287		
Regular Conjugation in <i>oir</i> , <i>ant, u</i> . . . . .	288	CHAPTER IX.	
Regular Conjugation in <i>re</i> , <i>ant, u</i> . . . . .	<i>ib.</i>	Of INTERJECTIONS . . . . .	313
—— in <i>re</i> , <i>ant, t</i> . . . . .	<i>ib.</i>	Recapitulation or Promis- cuous Exercises on the Nine parts of Speech . . . .	314
CHAPTER VI.		PART II.	
Of PREPOSITIONS; their va- rieties and properties . . .	290	SYNTAX.	
Prepositions of Place . . .	<i>ib.</i>	Definition of Syntax . . . .	319
—— of Order . . . . .	291		
—— of Union . . . . .	292	<i>General Syntax.</i>	
—— of Opposition . . . .	293	CHAPTER I.	
—— of Separation . . . .	<i>ib.</i>	Of the SUBSTANTIVE . . . .	319
—— denoting the End . . . . .	294	List of Substantives having no Plural . . . . .	320
—— denoting the Cause and Means . . . .	<i>ib.</i>	List of Substantives having no singular . . . . .	<i>ib.</i>
—— Use of <i>à, de</i> , <i>en</i> . . . . .	295	Substantives spelt alike in Singular and Plural . . . .	321
—— joined to an English Verb, not expres- sed in French . . . . .	298	Of the formation of the Plu- ral of <i>Compound Nouns</i> . . .	322
CHAPTER VII.		CHAPTER II.	
Of the ADVERB; its nature and formation . . . . .	299	Of the ARTICLE . . . . .	324
		Remarks upon <i>a</i> or <i>an</i> . . .	325
		Comparative Table of Words with and without the Article . . . . .	326
		Observations on Measure, Weight, etc. . . . .	328



	Page
CHAPTER III.	
Of the ADJECTIVE; its agreement with the Noun	329
Exceptions to this rule	330
Agreement of the Adjective with the last Substantive	<i>ib.</i>
Adjectives or Participles separated from their Substantives	331
Adjectives of Dimension	332
Regimen of the Adjective	333
Recapitulatory Exercises on Articles and Adjectives	334
CHAPTER IV.	
Of the PRONOUNS; <i>Personal</i>	
Pronouns	336
Their various Functions in the Speech	<i>ib.</i>
Pronouns acting as Subjects	<i>ib.</i>
—— used Objectively	339
<i>Me, te, moi, toi</i> , between the Imperative and the Infinitive	339
Exceptions to the same	340
Regimen of <i>Relative</i> Pronouns	341
Of Pronouns <i>Absolute</i> ; <i>quel, où</i> , used interrogatively	343
Of <i>Demonstrative</i> Pronouns	344
Remarks on <i>Ce, Cette</i> , etc.	<i>ib.</i>
Observations on <i>Celui-ci, Celui-là</i>	345
Of <i>Indefinite</i> Pronouns, First Class	347
Remarks on <i>Autrui, Personne, Rien</i>	348
Second Class; <i>Quelque, Chaque, Quelconque</i>	350
Third Class	352
Remarks on <i>Autre, l'Un et l'Autre</i>	354
—— on <i>Même, Tel, Plusieurs, Tout</i>	355
Fourth Class: those followed by <i>Que</i>	358

CHAPTER V.	
Of the VERB; Agreement with the Subject; Examples of the same	361
Verbs having two Subjects in the Plural	362
Verbs relating to Subjects of different Persons	<i>ib.</i>
Verbs having <i>que</i> relative for Subject	363
Of the Regimen of Verbs, direct and indirect	<i>ib.</i>
—— <i>Passive</i>	
Verbs	365
Observation on Ditto	<i>ib.</i>
Rule respecting <i>à</i> and <i>de</i>	366
On the Nature of Moods and Tenses	367
Of the Indicative Mood	<i>ib.</i>
The present, imperfect, preterit definite, and preterit indefinite Tenses	<i>ib.</i>
The preterit anterior	368
The pluperfect, future absolute, and future anterior	369
Of the Conditional Mood; Present and Past Tenses	370
Of the Imperative Mood and its Compound	<i>ib.</i>
Of the Subjunctive Mood; Present Tense	371
The Imperfect, Preterit, and Pluperfect Tenses	372
Of the Infinitive Mood	373
Observation on Ditto	<i>ib.</i>
Of the <i>Participle Present</i> ; its termination	374
Gender and Number of the Participle Present	375
Explanation of the term <i>Gerund</i>	<i>ib.</i>
Of the <i>Participle Past</i> ; its Agreement with its Subject	376
Observation on Ditto	<i>ib.</i>

	Page		Page
Participle Past never agrees with its Subject when it follows <i>Avoir</i> . . . . .	377	Conjunctions relating to the Subjunctive Mood . . . . .	394
Observations on this Rule . . . . .	378		
Agreement of the Participle with its Regimen . . . . .	<i>ib.</i>	PART III.	
Observation on the Regimen before <i>que, me, te, etc.</i> . . . .	379	PARTICULAR SYNTAX.	
Place of the Regimen of the Participle Past . . . . .	380	Explanation of Particular Syntax . . . . .	395
Gender of the Participle Past . . . . .	381		
Observation on the Gender of the Participle Past . . . . .	<i>ib.</i>	CHAPTER I.	
CHAPTER VI.		Of the SUBSTANTIVE; its Functions . . . . .	<i>ib.</i>
Of PREPOSITIONS; their Government . . . . .	383	When the Substantive is in Subject . . . . .	395
Place of Prepositions . . . . .	384	When in Apostrophe . . . . .	396
Use of the Article with Prepositions . . . . .	385	When in Regimen . . . . .	397
Exceptions to this Rule . . . . .	<i>ib.</i>	General Rule on Two Substantives . . . . .	<i>ib.</i>
Nouns governed by the Preposition <i>En</i> . . . . .	386	Observation on this Rule . . . . .	<i>ib.</i>
Remarks on Eleven Prepositions . . . . .	<i>ib.</i>		
Repetition of the Prepositions . . . . .	387	CHAPTER II.	
CHAPTER VII.		Of the ARTICLE . . . . .	398
Of the ADVERBS; their place . . . . .	388	General Rules on the Place of the Article . . . . .	<i>ib.</i>
Placing of Compound Adverbs and Adverbial Expressions . . . . .	389	Exceptions to such Rules . . . . .	399
Exceptions to these Rules . . . . .	<i>ib.</i>	General Principle . . . . .	400
Adverbs modifying Adjectives . . . . .	390	Article placed with all Substantives common denoting a whole species of things . . . . .	<i>ib.</i>
— of Quantity and Comparison . . . . .	<i>ib.</i>	Observation on this Rule . . . . .	<i>ib.</i>
Remarks on <i>Bien</i> . . . . .	<i>ib.</i>	Article when used in a sense of Extract, etc. . . . .	401
CHAPTER VIII.		Exceptions to this Rule . . . . .	402
Of CONJUNCTIONS; their Government . . . . .	392	Observations upon some expressions . . . . .	<i>ib.</i>
Conjunctions with the Indicative Mood . . . . .	393	Place of the Article before Nouns Proper . . . . .	403
		Exceptions to this Rule . . . . .	404
		Article not used before the Noun . . . . .	405
		Article preceded by <i>Pronominal</i> Adjectives . . . . .	407
		Remarks on names of Deities, Men, etc., and the use of the Article . . . . .	408

	Page		Page
CHAPTER III.		Of the Pronoun <i>Soi</i> , generally accompanied by a Preposition . . . . .	428
Of the ADJECTIVE ; with the Article . . . . .	409	Cases where it may be employed without the Preposition . . . . .	<i>ib.</i>
Place of the Article when a Noun is accompanied by two opposite Adjectives . . . . .	410	Difficulty respecting the Pronoun <i>Le</i> explained . . . . .	429
The Article used before the Adjective . . . . .	<i>ib.</i>	Observation upon <i>Le</i> . . . . .	430
Place of the Pronominal Adjectives <i>mon, ton, son</i> , etc. . . . .	412	Upon <i>Le</i> when holding the place of an Adjective . . . . .	<i>ib.</i>
Adjectives qualifying several Substantives . . . . .	413	Observation on this Rule . . . . .	431
Place of the Adjectives with the Substantive . . . . .	414	Repetition of the <i>Personal</i> Pronouns . . . . .	<i>ib.</i>
Exceptions to this Rule . . . . .	<i>ib.</i>	Observation on this Rule . . . . .	432
Adjectives placed after the Substantive . . . . .	415	Repetition of Pronouns of the Third Person . . . . .	<i>ib.</i>
——— expressing Moral Qualities . . . . .	416	Observation on this Rule . . . . .	433
Regimen of Adjectives . . . . .	417	When Personal Pronouns are in Subject . . . . .	<i>ib.</i>
Adjectives of Number; remarks on <i>Unième, Cent</i> , etc. . . . .	418	When repeated before Verbs . . . . .	434
Use made of the Cardinal Numbers for the Ordinal . . . . .	419	Observation on this Rule . . . . .	<i>ib.</i>
CHAPTER IV.		Relations of the Pronouns of the third person to a Noun expressed before . . . . .	435
Of the PRONOUN ; <i>Personal</i> Pronouns . . . . .	420	Of <i>Possessive</i> Pronouns ; how to express them in French . . . . .	436
Pronouns always in Subject . . . . .	<i>ib.</i>	General Rule upon this Subject . . . . .	437
——— always in Apos-trophe . . . . .	421	Observations on such Rule . . . . .	<i>ib.</i>
——— always in Regimen . . . . .	422	Rule on the use of Possessive Pronouns in some cases . . . . .	439
Observation upon the Regimen of the Verb . . . . .	<i>ib.</i>	Observations on this Rule . . . . .	440
Remark on <i>le, la, les, y</i> , and <i>en</i> . . . . .	423	Of <i>Relative</i> Pronouns ; subject and regimen of <i>Qui</i> . . . . .	442
Particular English expressions, how construed in French . . . . .	<i>ib.</i>	Observation on the Regimen Direct . . . . .	<i>ib.</i>
Remarks on <i>nous, vous, moi, toi</i> , etc. . . . .	424	Separation of <i>Qui</i> from its antecedent . . . . .	<i>ib.</i>
——— on <i>lui, eux, elles</i> . . . . .	425	Observations on this rule . . . . .	<i>ib.</i>
Cases where the Pronouns <i>elle, elles, eux, lui, leur</i> , may apply to things . . . . .	427	Relation of <i>Qui</i> to Nouns in a determinate sense . . . . .	444
		Important Observations on this rule . . . . .	<i>ib.</i>

	Page		Page
Relation of <i>Que</i> to persons and things ; its Regimen	445	Place of the Subject with regard to the Verb	464
Instance of <i>Que</i> appearing to be regimen indirect	<i>ib.</i>	Exceptions to this Rule	468
Rules regarding <i>Lequel</i> and <i>Dont</i>	446	Remarks on Interrogative Sentences	466
When we can use <i>Auquel</i>	<i>ib.</i>	————— Incidental Ditto	<i>ib.</i>
<i>Quoi</i> , its relation to things	447	With an Impersonal Verb. and <i>tel, ainsi</i>	467
Relation of <i>Où, d'Où, Par où</i>	<i>ib.</i>	Remarks on the Subjunctive	<i>ib.</i>
Of <i>Absolute Pronouns</i> ; relation of <i>Que</i> and <i>Quoi</i>	448	————— on when the Subject is followed by several words	<i>ib.</i>
Observation on <i>Que</i> and <i>Quoi</i>	449	Government of Verbs	468
<i>Demonstrative Pronouns</i> ; of <i>Ce</i>	450	Exception to this Rule	469
Observations on the use of <i>Ce</i>	451	Observation on this Rule	<i>ib.</i>
Modes of employing <i>Celui</i>	453	Verb having two regimens	<i>ib.</i>
Observation on these Modes	<i>ib.</i>	The Noun governed by two Verbs at once	470
Remarks on <i>Ceci</i> and <i>Cela</i>	<i>ib.</i>	The Proper or Accidental Use of Moods and Tenses	471
<i>Indefinite Pronouns</i> ; of <i>On</i>	454	Of the Present	<i>ib.</i>
Gender of <i>Quiconque</i>	<i>ib.</i>	Of the Imperfect, the Preterit Definite, and the Preterit Indefinite	472
<i>Chacun</i> always singular ; Remarks on the use of <i>son, sa, ses</i>	455	Observation on these Tenses	473
Observations on <i>Chacun</i>	456	Of the Pluperfect	474
Gender of <i>Personne</i> when a Pronoun	457	Examples of the different Preterits	475
Remarks on <i>Ni l'Un l'Autre</i>	<i>ib.</i>	Of the Supercompound and the Future	477
<i>Tout</i> , where placed ; sometimes an Adverb	458	Of the <i>Conditional</i> ; how made use of	478
Important Rules on <i>Tout</i>	<i>ib.</i>	Observation on the use of the <i>Conditional</i> and of the Future	480
Exception to such Rules	<i>ib.</i>	General Rule on the <i>Subjunctive</i>	481
Use of <i>Quelque—que</i>	459	Useful Observations on <i>do, did, will, would, etc.</i>	482
When followed by a Verb in the Subjunctive	460	Relations between the Tenses of the <i>Indicative</i>	484
		Observation on Ditto	<i>ib.</i>
		Relations of the Tenses of the <i>Subjunctive</i> to those of the <i>Indicative</i>	486
		Exceptions to the same	<i>ib.</i>
		When the Second Verb is	
CHAPTER V.			
Of the VERB ; its agreement with its Subject	461		
Exceptions	<i>ib.</i>		
Of the <i>Collective Partitive</i>	462		
When the Verb is put in the Plural	463		
Observations on <i>Infinité</i> and <i>la Plupart</i>	<i>ib.</i>		



	Page
put in the Imperfect of the Subjunctive . . . . .	487
Observation on the Preterit Indefinite . . . . .	488
Elegant use of the Subjunctive . . . . .	489
Observations on the <i>Relative</i> Pronouns <i>qui, que, quel, dont, and où</i> . . . . .	<i>ib.</i>
Further Observations on the Conditional and Subjunctive . . . . .	490
Relations between the Tenses of the different Moods; of the Indicative; Standard of the same . . . . .	491
—— to the Conditional and of the Conditional . . . . .	492
—— of the Present of the Indicative to the Tenses of its own Mood and the Conditional . . . . .	<i>ib.</i>
Observation on <i>Negative</i> Sentences . . . . .	493
Relations to the Conditional . . . . .	<i>ib.</i>
—— to the Subjunctive . . . . .	494
Of the Infinitive . . . . .	495
Remarks respecting the Propositions <i>to</i> and <i>en</i> . . . . .	<i>ib.</i>
Rule respecting the Participle Present . . . . .	<i>ib.</i>
Observations on the Participles . . . . .	496

# CHAPTER VI.

Of the PREPOSITIONS <i>à, de, and en</i> ; their different functions . . . . .	497
Distinction between the Adverb and the Preposition . . . . .	498

# CHAPTER VII.

Of the ADVERB; of the Negation <i>Ne</i> . . . . .	499
Questions examined by the French Academy . . . . .	<i>ib.</i>
Answer to the First Ques-	

	Page
tion; on the place of the Negatives . . . . .	<i>ib.</i>
—— Second; when <i>pas</i> should be used in preference to <i>point</i> . . . . .	500
—— Third; when <i>may</i> both be omitted . . . . .	501
—— Fourth; when both <i>ought</i> to be omitted . . . . .	<i>ib.</i>
Observations on two Negatives . . . . .	502
When <i>pas</i> may be preserved . . . . .	503
The verb <i>Savoir</i> used for <i>Pouvoir</i> . . . . .	505
Remarks on <i>Plus</i> and <i>Davantage</i> . . . . .	506
Observation on <i>Autant</i> and <i>Aussi</i> . . . . .	<i>ib.</i>
—— on <i>à la</i> and <i>en</i> . . . . .	507

# CHAPTER VIII.

Of Grammatical Construction . . . . .	508
Remarks on Interrogative Sentences . . . . .	<i>ib.</i>
Observation on Ditto . . . . .	509
General Remarks on Sentences . . . . .	510
How a Sentence may be compound . . . . .	511
Rule respecting Prepositions . . . . .	<i>ib.</i>
Definition of Periods . . . . .	<i>ib.</i>
Of Inversion . . . . .	512
Observation on Inversion . . . . .	513
Of the Ellipsis . . . . .	<i>ib.</i>
Of the Pleonasm . . . . .	514
Observation on Pleonasms . . . . .	515
Of the Syllepsis . . . . .	<i>ib.</i>

# CHAPTER IX.

Of Grammatical Discor-	
dances . . . . .	516
Remarks on Disagreements and some Examples . . . . .	<i>ib.</i>
Of Amphibologies . . . . .	517

	Page		Page
Examples of Amphibologies		13. The Same Subject con-	
of the first kind . . .	518	tinued . . .	531
Of the Second Kind . . .	<i>ib.</i>	14. Poetical Exercise . .	532
—— Third Kind . . .	<i>ib.</i>	MODELS OF PHRASES on	
—— Fourth Kind . . .	519	some Difficulties in the	
Of Gallicisms . . .	<i>ib.</i>	French Language:	
General Principle of Galli-		1. Phrases in which the	
cisms . . .	<i>ib.</i>	Article is used . . .	534
FREE EXERCISES:		2. The same continued . .	535
1. Madame de Maintenon		3. Phrases in which the	
to her Brother . . .	522	Article is omitted . .	<i>ib.</i>
2. The Convert, a Tale . .	523	4. Continuation of the	
3. The Good Minister . .	524	Same Sentences . . .	536
4. The Magnificent Pros-		5. Ditto . . .	537
pect . . .	525	6. Phrases upon the Pro-	
5. A General View of		noun <i>Le</i> . . .	538
Nature . . .	<i>ib.</i>	7. ——— upon the Dif-	
6. Another General View		ferent Rules of the Par-	
of Nature . . .	526	ticiples Past . . .	539
7. Cultivated Nature . .	527	8. ——— upon the prin-	
8. The same Subject con-		cipal Relations of	
tinued . . .	528	Words and Tenses . .	540
9. Invocation to the God		9. Continuation of the	
of Nature . . .	<i>ib.</i>	same Phrases . . .	541
10. Sweets of an Innocent		10. ——— upon the Nega-	
Life . . .	529	tive <i>Ne</i> . . .	542
11. Thoughts on Poetry . .	530	11. Continuation of the	
12. The Same Subject con-		same Phrases . . .	543
tinued . . .	<i>ib.</i>		

# FRENCH PRONUNCIATION,

OR

## INTRODUCTION TO THE LEXICOLOGY,

THE FIRST PART OF THIS GRAMMAR.

---

### GRAMMAR

Is the art of speaking and writing correctly.

To speak, is to manifest externally, by certain signs, the thoughts which are combined internally in the mind. The signs made use of for writing are called Letters, and a collection of these, in a proper order, is known under the denomination of Alphabet.—(*Dumarsais*, Encycl. Méth. at the word *Alphabet*.)

As we have no *Alphabet* of our own, we have been obliged to adopt that of the Romans, which had but twenty letters, as will be observed in the next page.



## FRENCH ALPHABET.

Roman Letters.		Pronounced.	Modern Pronunciation.
A	a	<i>ah</i>	(1)
B	b	<i>bay</i>	<i>be</i>
C	c	<i>say</i>	<i>ce</i>
D	d	<i>day</i>	<i>de</i>
E	e	<i>a</i>	<i>e</i> (2)
F	f	<i>aff</i>	
G	g	<i>jay</i> †	
H	h	<i>hash</i>	<i>h</i> (3)
I	i	<i>e</i>	
J	j	<i>jeet</i>	
K	k*	<i>kah</i>	
L	l	<i>ell</i>	
M	m	<i>emm</i>	
N	n	<i>enn</i>	
O	o	<i>o</i>	
P	p	<i>pay</i>	
Q	q*	<i>qu</i> †	<i>ke</i>
R	r	<i>air</i>	
S	s	<i>ess</i>	
T	t	<i>tay</i>	
U	u	<i>u</i> †	
V	v*	<i>vay</i>	
X	x*	<i>eeks</i>	<i>kse</i>
Y	y*	<i>e grec</i>	
Z	z	<i>zed.</i>	

(1) In the natural way of pronouncing the alphabetic letters, a mute *e* must be added after each consonant, and sounded very short, viz. : *be* is sounded as in the English word *before* ; *ce* as in *cellar* ; *de* as in *debate*, and so on.

(2) *e*, as mute is scarcely sounded.

(3) *h*, its natural sound is aspirated as in the English language, and when mute, it is counted for nothing in the pronunciation.

\* *k*, *q*, *v*, *x*, *y*, do not belong to the Roman alphabet ; *k* in French is for *c* harsh sound, as in *ca*, *co*, *cu*, pronounced *ka*, *ko*, *ku*. *q* gives the same sound ; *v* has nearly the sound of the *f* ; *x* is used for *gz*, *cs*, and sometimes for *ss* ; *y* like *k* is a Greek letter, often used in French instead of *ii*, as *pays*, *pais* ; *moyen*, *moien*.—(*Dumarsais*.)

† The two consonants *g* and *j* are sounded like *s* in *pleasure*, or *z* in *azure*.

‡ *u* and *q* are the only letters which have no similar English sound, they must be heard from the lips of a native.

## OBSERVATIONS

## ON THE FRENCH ALPHABET.

THE French Alphabet contains twenty-five letters, which are divided into *vowels* and *consonants*.

A *vowel* is the simple emission of the *voice*, forming an articulate sound by itself.

A *consonant*, on the contrary, cannot be articulated without the assistance of a *vowel*. (These two last observations with regard to the vowels and consonants, are general to any living language.)

The vowels are *a, e, i, o, u*, and *y*, which sometimes has the sound of *one i*, and sometimes of *two*.

The nineteen remaining letters, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*, are consonants.

## OF ACCENTUATION.

Independently of the natural or primitive sounds of the five vowels, *a, e, i, o, u*, there are others produced by means of the *accents* placed upon the vowels.

There are three *accents*, the *acute* (') never placed but on *e*, as in *bonté, goodness*; the *grave* (`) placed over *a, e, u*, as in *voilà, behold*; *procès, lawsuit*; *où, where*; the *circumflex* (^) employed over any *long* vowel, as *plâtre, plaster*; *rêve, dream*; *épître, epistle*; *apôtre, apostle*; *bûche, log of wood*.

The *acute* accent, which runs from *right* to *left*, gives a *sharp* sound to the vowel, and must be pronounced with the mouth almost closed.

The *grave*, on the contrary, formed from *left* to *right*, gives a *broad* sound, obtained by disclosing the teeth, and dwelling on the vowel.

The *circumflex*, which is the combination of the *grave* and the *acute*, is pronounced very near as the *grave*, with this difference, that it requires more time to pronounce the vowel than with the *grave*.

Due attention should be paid by the learner to the above accents, which not only change the sounds of the vowels, but sometimes the meaning of the words: for instance, *pêche*, a *peach*; *péché*, a *sin*; *la*, *the*; *là*, *there*; *ou*, *or*; *où*, *where*; *du*, *of the*; *dû*, *owed*, participle past of *to owe*.

#### EXAMPLES OF LONG AND SHORT VOWELS.

<i>a</i>	is <i>long</i> in	<i>pâte</i> , <i>dough</i> ,	and <i>short</i> in	<i>patte</i> , <i>paw</i> .
<i>e</i>	—	<i>tempête</i> , <i>storm</i> ,	—	<i>trompette</i> , <i>trumpet</i> .
<i>i</i>	—	<i>gîte</i> , <i>abode</i> ,	—	<i>petite</i> , <i>little</i> .
<i>o</i>	—	<i>hôte</i> , <i>host</i> ,	—	<i>hotte</i> , <i>wicker basket</i> .
<i>u</i>	—	<i>flûte</i> , <i>flute</i> ,	—	<i>dispute</i> , <i>dispute</i> .

#### FRENCH SOUNDS.

The following French *simple* sounds may be divided in three classes. In the first they are produced by the five vowels, *a*, *e*, *i*, *o*, *u*, with no other assistance but their respective accents.

In the second class, the *simple* sounds are obtained by the combination of the vowels *eu*, *ou*.

In the third, the *simple* sounds, which are also called *nasal*, owing to their being produced a little through the nose, are formed by the coalition of *m* or *n* with each of the vowels, as *am*, *em*, *en*; *im*, *in*; *om*, *on*; *um*, *un*.

## CLASS I.

*Alone.*

<i>Sounds.</i>	<i>Examples.</i>	<i>Sounded as</i>
1. a short	<i>ami</i> , friend	a in amateur
2. â long	<i>pâte</i> , dough	a — bark
3. e mute	<i>tenir</i> , to hold	e — battery
4. é sharp	<i>été</i> , summer	e — eh!
5. è broad	<i>modèle</i> , model	ail or ale
6. ê { broad and } { long (1) }	<i>tête</i> , head	e — there
7. i short	<i>imiter</i> , to imitate	i — timid
8. î long	<i>gîte</i> , abode	i — field
9. o short	<i>école</i> , school	o — scholar
10. ô long	<i>côte</i> , rib	o — note
11. u short (2)	<i>dispute</i> , dispute	
12. û long	<i>flûte</i> , flute	

(1) *e* is generally unsounded at the end of many words, as in the above, *modèle*, *tête*, *école*, *côte*, which are pronounced the same as if they were written *model*, *têt*, *écol*, *côt*: the same must be observed sometimes in the beginning and middle of certain words, as in *cependant*, *javeline*, *empereur*, *commandement*, &c., pronounced *cpendan*, *javlin*, &c.

(2) *u* is always short at the end of words, as *vertu*, *bu*, *connu*, &c., and after the consonants *q* and *g* it is generally silent, as in *quatre*, *guerre*, &c., pronounced *gatre*, *gérre*, (*katre*, *kére* or *care*.)

## CLASS II.

*Combined.*

<i>Combinations.</i>	<i>Examples.</i>	<i>Sounded as</i>
1'' <i>eu</i> short	<i>jeune</i> , young	u in shun
2'' <i>eû</i> long	<i>jeûne</i> , fast	
3'' <i>ou</i> short	<i>soupe</i> , soup	ou — soup
4'' <i>ouû</i> long	<i>voûte</i> , vault	

## CLASS III.

*Nasal.*

<i>Combinations.</i>	<i>Examples.</i>	<i>Sounded as</i>
1''' <i>an</i>	<i>ange</i> , angel	encore
2''' <i>am</i>	<i>ambition</i> , ambition	ditto
3''' <i>em</i>	<i>emploi</i> , employment	ditto
4''' <i>en</i>	<i>endroit</i> , place	ditto
5''' <i>in</i>	<i>lin</i> , flax	en in length
6''' <i>on</i>	<i>long</i> , long	on — long
7''' <i>un</i>	<i>brun</i> , brown	un —



Additional combined simple sounds belonging to the three foregoing classes ; they affect chiefly the beginning and the end of words.

Combinations.	Examples.	English sound.
4. é { ea ai eai ée oe	il songea, <i>he thought</i> aigu, <i>sharp</i> geai, <i>jay</i> année, <i>year</i> oesophage, <i>oesophagus</i>	sonshar ague shay (sharp) arnay (sharp)
5. ê { aie ei oie	baie, <i>bay</i> baleine, <i>whale</i> monnoie, <i>money</i>	bè (open) barlèn (open) monè (open)
9. o { au eo	aurore, <i>dawn</i> flageolet, <i>flageolet</i>	flasholay (rather soft)
10. ô { au eau	auteur, <i>author</i> marteau, <i>hammer</i> eau, <i>water</i>	ôtour marrto ô
œu	sœur, <i>sister</i>	sir (Irish sound)
2" eû { œu eue	nœud, <i>knot</i> queue, <i>tail</i>	neû keû

*ie* at the end of the words is sounded like *bee* in *vie*, life, *amie*, female friend.

*oue*, the mute *e* in this combination at the end of words is almost unsounded, as in *joue*, cheek, *il joue*, he plays, and *ou* has the sound of *ou* short, 3<sup>rd</sup> second class.

*ao* is sounded as *o* in some, in aoriste, pronounced *oriste*, and as *o* in throne, in *Saône*, a river, pronounced *Sône*.

*au* is sounded as *oo* in mood, in *Août*, August, *aouteron*, a reaper, pronounced *oût* (dropping the *t*) and *oûteron*; but *aôûter* has the sound of *a* short, and is pronounced *a-oûté*.

The following coalition of letters belongs to the *third class*, the *nasal sounds*.

Combinations.		Examples.	English sound.
2 <sup>'''</sup>	am	jambe, <i>leg</i>	shanb (soft)
1 <sup>'''</sup>	ean	affligeant, <i>afflicting</i>	afflishan
3 <sup>'''</sup>	em	membre, <i>member</i>	manbre
4 <sup>'''</sup>	en	entendre, <i>to hear</i>	antandre
	aim	{ essaim, <i>swarm</i> , faim, }	essin, <i>fin</i>
	ain	hunger	
	ain	crainte, <i>fear</i>	krint
5 <sup>'''</sup>	in { ein	peinture, <i>picture</i>	pintûre
	im	impoli, <i>impolite</i>	inpoli (short)
	ym	symbole, <i>symbol</i>	sainbol
	yn	syntaxe, <i>syntax</i>	
6 <sup>'''</sup>	on { eon	pigeon, <i>pigeon</i>	{ pishon ( <i>sh</i> sounded
	om	ombre, <i>shadow</i>	like <i>z</i> in <i>azure</i>
			onber
7 <sup>'''</sup>	un { eun	à jeun, <i>fasting</i>	à shun (soft as above)
	um	parfum, <i>perfume</i>	parefun

*Caen*, a town of Normandy; *Laon*, a town of *l'Ile de France*; *faon*, a fawn: and *paon*, a peacock, are pronounced as follows: Kan, Lan, fan, pan, the nasal *an* being sounded like *an* or *en*, 4<sup>'''</sup> third class.

*Taon*, ox-fly, is pronounced the same as above (*tan*).

## FURTHER ADDITIONAL FRENCH SOUNDS EXEMPLIFIED.

*Ai* in *raidir*, *to stiffen*, has the sound of an *è* open, short, *rèdir*, likewise in the word *faible*, *weak*, which is pronounced *fèble*, and in the third person singular of the imperfect indicative and the conditional, as *il lisait*, *he did read*; *il lirait*, *he would read*.

But *ai* has the sound of an *è* open, long and broad: First, in the other persons of the imperfect and

the conditional ; je lisais, *I was reading* ; ils lisaient, *they were reading* ; je lirais, *I would or should read* ; ils liraient, *they would or should read*. This observation is very useful to foreigners, in order that they might perceive the difference of the sounds in the conditional and the future : example, future, *je lirai* (è open-short, *lirè*) ; conditional, *je lirais* (è open-long *lirè*), &c.

Secondly, in the final *âitre* belonging to words which have more than two syllables, as *paraître* and its compounds.

Thirdly, in the names of nations frequently spoken of, as *Français, Anglais*, &c.

Mœurs, *manners*, which substantive has no singular number, is always sounded hard, as in the English word *hearse* ; démangeaison, *itch*, is pronounced *démanshèzon*, *an* and *on* are nasal.

In Seigneur, *lord*, *ei* is sounded like *e* in *let* ; *gn* like *gn* in *poignant*, and *eur* like *ir* in *sir*.

Monsieur, *sir*, is pronounced *mosieur*, the *n* is not sounded.

Pays, *country* ; paysan, *peasant* ; abbaye, *an abbey* ; *pa* is pronounced *pé*, *y* sounds like *ye* in *eye*, with the addition of *i* short before the nasal sound *san* ; payei, *pàyeisan*, *abbayei*.

#### GENERAL EXCEPTIONS OF THE NASAL SOUND.

*Am, an*, are not nasal when *m* or *n* are doubled, as in *constamment, annuaire*. *Am* loses also its nasal sound at the end of some proper names, except *Adam*, which is pronounced *Adan*.

*Em* and *en* are sounded as in the English words *hem* and *men* :

1. In some words taken from foreign languages :

*Jérusalem, item, hymen, Solen, amen, &c.*, and also in *décemvirat, décemvirs*.

2. When double, as *que je vienne, que tu soutiennes, qu'il comprenne*, and in the feminine pronouns, *la mienne, la tienne, les siennes*, and in many other words, as *antienne, magicienne, Vienne en Autriche* &c.

3. When followed immediately by a mute *e*, as in *arène, ébène, je me promène, il égrène, il sème, &c.*

*Em* in *femme*, woman, and *en* in *enorgueillir, ennoblir*, and *ennui*, must be pronounced as if spelt with *a*, *famme, anorgueillir, annoblir, &c.*, and *len* in the second syllable of *so-len-nel* and derivatives, sounds like *a* in *la*, article feminine, the.

*Em* keeps generally its nasal sound in adverbs ending in *ement*, as, *différemment, constamment, éminemment, &c.*

*N* in the monosyllables *mon, ton, son, bon, &c.*, ceases to be nasal when immediately followed by a vowel or an *h* mute, as *mon ami est un bon homme*, my friend is a simpleton, pronounced *mo nami est un bo nomme*.

\* \* The adjective *bon* placed before the substantive conveys the idea of silliness, and after it, that of goodness, as *un homme bon*, a good man.

*Im* and *in* are not nasal : \*

First. In the word *intérim*, and in proper names taken from foreign languages, as *Sélim, Ephraïm, Ibrahim, &c.*; however, the nasal sound is preserved in *Benjamin, Joachim*.

Secondly. When *m* or *n* is followed by a vowel or an *h* mute, as *inanimé, inimaginable, unanimité, inhumain, &c.*

Thirdly. Whenever *m* or *n* is doubled, as in *immoler, innover, immédiatement, inné, innocent, &c.*

\* See examples in the Supplementary Part of this Grammar.



*Um* is pronounced *omm* in some words taken from the Latin, as *centumvirs*, *album*, *quinquennium*, *laudanum*, *géranium*.

*U* after the consonants *q* and *g* is generally silent, as in *quatre*, four ; *guerre*, war ; pronounced *katre*, *gayre*, *gue* sounded like *g* in *gay*.

*U* preserves the sound of *u* short, when followed by a mute *e*, or connected with the following words : as, *une*, *unième*, *un homme*, *un esprit*.

\* \* \* *Ien* preserves the nasal sound in words ending in *ent* or *ence*, and their derivatives, as *patient*, *patience*, *patienter*, pronounced *pacian*, *paciance*, *pacianter*.

---

## A TABLE OF FRENCH DIPHTHONGS.

The combinations of vowels already mentioned, form only indivisible and simple sounds ; but there are others that give the sound of two vowels at one and the same time, and by a single impulse of the voice ; these are properly called diphthongs, from the Greek διφθογγος ; δις, twice, φθόγγος, sound ; as they are all formed from the simple sounds of the first, second, and third classes, they are called compound sounds.

*The following Diphthong Table exemplified.*

SOUNDS FORMED BY THE COMBINATIONS OF VOWELS.

Combinations.	Sounds.	Examples.
ia	i and a open	1. <i>Un diadème orné de diamans.</i> A diadem adorned with diamonds.
ia, ias, i	i — à long	2. <i>Au diable ton galinias.</i> Thy bombast may go to the devil.
ie	i — è open	3. <i>Ma nièce est vieille.</i> My niece is old.
iait	i — è ditto	4. <i>Il étudiait.</i> He was studying.
iai, ié	i — é sharp	5. <i>Je me confiai à son amitié.</i> I trusted his friendship.
iaient	i — é broad	6. <i>Ils se fiaient à ce niuis, et je m'en défiais.</i> They did trust this
iais	& open	booby, but I did not.
iou	i — ou	7. <i>La chiourme força de rames.</i> The galley's crew rowed with all speed.
iu	i — u	8. <i>Les Confucius et les Fabius.</i> The Confucius and the Fabius.
ieu	i — eu	9. <i>Adieu, Monsieur le ricar.</i> Adieu, master laughter.
ieux	i — ê (long)	10. <i>C'est un vieux luxurieux.</i> He is an old lascivious fellow.
ian	i — an (nasal)	11. <i>Ce négociant est trop confiant.</i> This merchant is trusting too much.
ion	i — on (nasal)	12. <i>Ses passions le font rugir comme un lion.</i> His passions make him roar like a lion.
in the in some nouns		13. <i>Ce lien ne tient à rien.</i> This tie is very near worn out.
ien, in nouns	i — ain (nasal)	14. <i>Le maintien d'un client, le soutien d'un patient.</i> The support of a client, the relief of a patient.

*Approximative similar English sounds of the above diphthongs.*

1. *Deardém*, open; *dearman*, nasal. 2. *déarhl*; *galematea*, *gal* is sounded like *gal* in *gallic*. 3. *neass*; the sound of *ill* in *vieille* is pretty near the same as that of *ill* in *brilliant*, only instead of *ill* pronounce *aeill*. 4. *étudié*, open. 5. *konfeèè*, *kon* is nasal. 6. *fi* as *fi* in *fig* and *aient* as *é* broad and long; *neèè*. 8. *Konfussius*, *Fabius*, proper names, *kon* nasal, *fa* as *fa* in *famine*, *s* final is sounded. 9. *mosseeu*, *n* and *r* are not to be sounded. 10. *veeu*, *eu* as *ir* in *sir*; *luksureeu*. 11. *naygoseean*, *konfeean*; *go* as *go* in *to go*, *an* is nasal. 12. *ions* is sounded like *lion*, nasal sound without the *s*. 13. *leein*, *teein*, *reein*, *in* nasal. 14. *minteein*, *cleeen*, *souteein*, *passeean*, *in* and *an* nasal, *t* final unsounded.

## Continuation of the foregoing Table.

Combinations.	Sounds,	Examples.
<i>oui</i>	ou and i	{ 1. <i>Louise est éblouissante ; il est réjouissant.</i> Louisa is all dazzling ; he is rejoicing.
<i>oueu</i>	ou — eu	2. <i>C'est un grand joueur.</i> He is a great gambler.
<i>oueux</i>	ou — cû	3. <i>Des chemins boueux.</i> Muddy roads.
<i>oué</i>	ou — é	{ 4. <i>Vous êtes très-enroué ; il est troué.</i> You are very hoarse ; there is a hole in it.
<i>ouet</i>	ou — é	5. <i>Jouet, souhait, il louait.</i> Plaything, wish, he did praise.
<i>ouait</i>	o — é	6. <i>Il croit que c'est de la moelle de poisson.</i> He thinks it is fish-marrow.
<i>oi, oit, oe</i>	ou — é	{ 7. <i>Ils louaient, je louais, des jouets.</i> They did praise, I did praise, playthings.
<i>ouais</i>	o — é	8. <i>Que les rois soient justes.</i> That the kings may be just.
<i>ouaient</i>	ou — â	9. <i>Tu jouas afin qu'il jouât.</i> Thou playedst that he might play himself.
<i>ois, oient</i>	ou — a open	10. <i>Ce rouage va très-mal.</i> That wheelwork goes very badly.
<i>ouas</i>	ou — ou	11. <i>Nous jouons ; nous louons.</i> We play ; we praise.
<i>ouât</i>	ou — in	12. <i>Il fait son jeu d'un babouin.</i> His plaything is a baboon.
<i>ouu</i>	o — in	{ 13. <i>Je vis dans mon coin sans soin ni besoin.</i> I live in my corner without care or want.
<i>ouan</i>	ou — an	{ 14. <i>Il vit en jouant ; la ville de Rouen.</i> He lives by gambling ; the town of Rouen.

## English Sounds of the above.

1, *oui* as the French affirmative *oui*, yes, pronounced *wee*, *se* as *ze*, the *s* between two vowels in French has generally the sound of a *z*; *rayshweessan*, an nasal; *ébleweessant*, *blew* sounded like *blue*, *an* is nasal, and *t* is sounded on account of the feminine gender. 2, *cran shucher*, *g* as in *fig*, *an* nasal, *d* unsounded, *j* as *ss* in *assure*, *eur* like *her* without breathing out the *h*. 3, *shmin*, nasal; *bou*

as *bu* in bullock, *eux*, long, *x* unsounded. 4, *anrwé*, sharp, *cn* nasal; *trewé*. 5, *shway*, *sway*, *lway*, the *ay* is sharp. 6, *crewà*, open, *mwàle*, open, *pwàysson*, nasal. 7, *lwáy*, long and open; *shwáy*, *sh* as *z* in *azure*. 8, *rooar*, *swar*, long and open. 9, *shooar*, long and open, the final *s* and *t* are mute; *in* in *afin* is nasal. 10, *rooash*. soft. 11, *shoo-on*, *sh* soft, *on* nasal, *looon*, nasal. 12, *shooshoo*, *sh* very soft; *babooin*, nasal. 13, *coun*, nasal, *dans*, *sans* nasal, *s* mute, *sooin*, nasal, *bzooin* nasal. 14, *shoo-an*, *Roo-an*, nasal.

---

*Observations.*—*oi* in *loi*, law, *voix*, voice, sounding as *wa* in was, keeps this sound, firstly, in monosyllables, as *moi*, me, *bois*, wood; and in the verbs of two syllables ending in *oire*, or *ôître*, as *croire*, to believe, *croître*, to grow. Secondly in polysyllables ending in *oi*, *oie*, *oir*, *oire*, and *eoire*, as *emploi*, employment, *courroie*, latchet, *vouloir*, to be willing, *observatoire*, observatory, *nageoire* (nashooar) the fin. Thirdly, in *oi*, *oy*, followed by a vowel, as *ondoiment* (ondooàymen, *on* nasal, *ay* open), a private christening; *royal*, roy-al. Fourthly, in the middle of words, as *poison*, poison, *courtoisie*, courteousness. In the names of nations seldom mentioned, *Danois*. *Iroquois*, *Gallois*.



## Continuation of the foregoing Diphthong Table.

## SOUNDS FORMED BY THE VOWELS.

Combinations.	Sounds.	Examples.
<i>ueu</i>	u and eu	1. <i>A la leur des étoies.</i> At the light of the stars.
<i>ueur</i>	u — eû	2. <i>Son front majestueux.</i> His majestic forehead.
<i>ui</i>	u —	3. <i>Donnez-lui un biscuit.</i> Give him a biscuit.
<i>ué</i>	u — é	{ 4. <i>Cette nuée a remué vers le sud.</i> That cloud has moved towards the south.
<i>uet, uait</i>	u — e	5. <i>Il suit ; un langage muet.</i> He did perspire ; a dumb language.
<i>uets, uais, uaient</i>	u — è	{ 6. <i>Je le sauais ; ils tuaient ; des bluets.</i> I was bowing to him ; they did kill ; some corn-flowers.
<i>ua</i>	u — a open	7. <i>Il continua d'observer le nuage.</i> He continued observing the cloud.
<i>uas</i>	u — â long	8. <i>Tu continuas ; tu substituas.</i> Thou continuedst ; thou substitutedst.
<i>uon</i>	u — on	{ 9. <i>Nous nous sauiens ; nous continuons.</i> We bow to each other ; we go on.
<i>uin</i>	u — in	10. <i>Les liqueurs suintent en Juin.</i> Wine-spirits leak in June.
<i>uant</i>	u — an	11. <i>Il a l'air d'un chat-huant.</i> He looks like a screech-owl.

Y between two vowels, having the sound of double *ii*, may be placed among the diphthongs, as

*Essayez vos crayons.* Try your pencils.  
*Elle est loyale et joyeuse.* She is loyal and joyful.  
*Ses discours sont ennuyeux.* His discourses are tedious,

## OF CONSONANTS.

*B*, which has the same sound as in English, is always sounded in the middle of words, as in *abdiquer*, *sub-ve-nir*, *ob-vi-er*, &c., and at the end of foreign proper names, as *Job*, *Caleb* (kaleb), *Moab*; also at the end of the words, *radoub*, the refitting of a ship, *rumb*, point of the compass, but it is silent in *plomb*, lead.

When double, as in *abbé* and its derivatives, one *b* only is sounded.

*C* has three general distinctive sounds, *k*, *s* (hard sound), *g*, sounding as in *to go*.

First. Of *k* before *a*, *o*, *u*, when there is no cedilla under the *c*, as *comble*, *cachet*, *curieux*, *coquette*, *coucou*, *récompense*; pronounced *komble*, &c.

Second. Of *s* (hard sound) before *e*, *i*, as in *cire*, *citron*, *cerveau*, &c.; also before *a*, *o*, *u*, when with a cedilla under the *c*, as *reçu*, *façon*, *façade*, &c.

Third. Of *g* hard in *second* and its derivatives.

*C* has the sound of *k* in the middle of words before *q*, *ca*, *co*, *cu*, *cl*, *cr*, as *socque*, *acquérir*, *accabler*, *acclimater*, *acclamation*, *accomplir*, *accoutrer*, *accréditer*, *ecclésiastique*, &c., which are pronounced *sok*, *akérir*, *akabler*, &c.; *succès*, *accès*, *accident*, *vaccine*, &c., are pronounced *suk-cès*, *ak-cès*, *ak-cident*, *vak-cine*. The words *peccavi* and *peccadille* are now pronounced by some, *pékavi*, *pékadil*.—(*Noel and Chapsal*.)

The same sound *k* is usually heard at the end of the following words, as in *cognac*, *lac*, a lake, *avec*, *bec*, *pic*, *syndic*, *roc*, *froc*, *estoc*, *duc*, *aqueduc*, *arc*, *agarie*, *zinc*, &c., and in the singular of *echec*.

Likewise in *croc-en-jambe*, *franc étourdi*, *du blanc au noir*, and in both syllables of *mic-mac*, *tric-trac*, *cric-crac*, *ric-à-ric*, *bric-à-brac*, and *porc-épic*; but *c* is silent in *croc*, *ac-croc* *arc-boutant*, *banc*, *broc*,

*clerc, marc d'argent, cric, estomac, flanc, jonc, lacs, toils, tabac, tronc, échecs, almanach, nor in donc* before a consonant.

*Observations.*—In words ending in *ct*, both consonants are generally sounded, as in *tact, contact, intact, exact, inexact, abject, correct, direct, infect, strict, succinct*; but neither of them is sounded in *instinct, amict, aspect, suspect, circonspect, respect*, this last word sounds like *k* before a vowel, or an *h* mute, as *respect aux supérieurs, respect humain*, pronounce *respet-kaux supérieurs, respet-kumain*.

*Becteur, séducteur, rédacteur, humecter, injecter, dactyle, ductile, &c.*, are pronounced *rekteur, séduk-teur, &c.*

*Ch* has two sounds } one, the most frequent, like *sh*  
in *she* or *shake*,  
the other, which very seldom  
occurs, like *k* or *ch* in *chimera*.

### First sound as *sh*

<i>Chat,</i>	cat	<i>ar-chi-trave,</i>	architrave
<i>Che-val,</i>	horse	<i>chou-et-te,</i>	screech-owl
<i>Cher-cher,</i>	to seek	<i>chute,</i>	fall
<i>Chiche,</i>	stingy	<i>chu-cho-ter,</i>	to whisper.
<i>Ar-chi-tecte,</i>	architect	&c., &c.	

### Second sound of *ch* as *k* in the following words :

An-a-cho-rète	Cha-na-an	chi-ro-man-cie	A-rach-né
Arch-ange	Chal-da-ïque	chœur	scho-las-tique
Ar-chon-tes	Chal-dée	cho-lé-ra	chro-nique
Ar-chi-è-pis-co-	Cha-os	cho-ris-te	téch-nique
pal	chal-co-gra-phie	or-ches-tre	cher-so-nè-se
Eu-cha-ris-tie	ca-té-chu-mè-ne	cho-ré-ge	chro-no-mètre
cha-las-tique	chro-no-lo-gie	scho-li-e	&c., &c.

### *Observations on the first and second sound of CH.*

This first sound is to be observed in monosyllables and words of two or three syllables beginning by

*cha, che, chi, cho, chu*, and also in the middle of some of the polysyllables, as *charlatan, chicorée, &c.*, *cochenillier, Cochîn-Chine, cochonnerie, &c.*, except *chu*, which seems to have the first above-named sound only at the beginning and the end of words, as *échu, déchu, parachute, fichu, &c.*

But *ch* has the second sound when it is followed by *l, n, or r*, (seldom with *n*) *a, o, u*, in words taken from the Hebrew or Greek, especially in proper names, as *Achab, Nabuchodonosor, Anacharsis, &c.*, and *e, é, i*, in several words likewise borrowed from foreign languages, as *Michel Ange, Machiavel, archétype, Civita Vecchia, Achéloüs, chiliade, &c.*, but in this last case there are so many exceptions that we must refer the learner to practice alone; for we pronounce soft, as in the first sound *Zachée, Joachim, archevêque, archiprêtre, archidiacre, &c.*, and some even pronounce *Machiavel, Mashiaavel* instead of *Makiavel*.

Yacht	} are pronounced	{ Yak
U-trecht		{ U-trek
Maës-trich		{ Ma-estrik

*Ch* takes the sound of hard *g* in *drachme*, dragme, ancient Greek coin, and is dropped in *almanach, almana*.

*D*, has the same sound as in English :

First, in the middle of words, as *adjectif, adverbe, admirable*.

Second, at the end of proper names, as in *David, Obed, Gad, Alfred, &c.*, and in some other words of one or two syllables, as *Cid, Sud, Sund, Talmud, éphod*.

Third. Generally at the end of words before a vowel or *h* mute, *d* takes the sound of *t*, as *quand il viendra; un grand homme; vend-il? &c.*, pronounced quan-til, gran-tomme, ven-til; but *d* is silent in *bond, gond, fond, nid, nœud, muid*, and *pied*, except in *de fond en comble, de pied en cap, tenir pied-à-*



*boule, avoir un pied à terre*, where *d* final is sounded as *t*.

*D* is sounded double in some few words derived from the Latin, as in *ad-dition, ad-ducteur, red-dition*.

*F* is sounded in French as in English.

The final *f* is generally sounded as well before words which begin with a consonant, as before those which begin with a vowel, as *soif brulante* and *soif ardente*; *vis désir* and *vis-amour*; but it is silent in *clef, cerf, cerf-volant, chef-d'œuvre*, which words must be pronounced as follows: *clé, cer, cer-volant, ché-d'œuvre*. It is sounded in *serf*, slave, and in the singular number of the following words: *œuf, nerf, bœuf*, but it is silent in the plural, and pronounced *œu, ner, bœu*; however, the dropping of the *f* in the pronunciation of the above three words takes place sometimes in the singular when they are accompanied by a modificative adjective, as *un œuf dur, un œu dur; un nerf délicat, un ner délica; un bœuf salé, un bœu salé*, but *f* is sounded in *bœuf à la mode*.

*F* has the sound of *v* in the numerical word *neuf*, nine, before a vowel or *h* mute, as *il y a neuf ans, neuf hommes*, pronounced *neuv ans, neuv hommes*; but it is sounded in *neuf de cœur, de carreau, de pique, de trefle* (at cards), and in the adjective *neuf*, new, both in the singular and plural number, as *un habit neuf, des habits neufs*.

When *f* is doubled, one only is sounded, however, in some few words, as *effusion, effectivement, efficacité, &c.*, it seems more proper to sound both.

*G* has { before *a, o, u*, the hard sound of *g* in the English word *go*;  
and before *e, i, y*, the soft sound of *s* in pleasure, or *z* in *azure*.

The difference of the two above sounds is seen in

the French word *gage*, pledge, or in the English for *reine-claude*, greengage, pronounced *rene-glôde*\*.

### Examples of *g* hard.

<i>garçon</i>		<i>gangrè-ne</i>		<i>gom-me</i>
<i>go-guenard</i> (joker)		<i>guttural</i>		<i>gustation</i>

### Examples of *g* soft.

<i>gens</i>		<i>genre</i>		<i>gingembre</i>		<i>gymnastique</i>
-------------	--	--------------	--	------------------	--	--------------------

Final *g* has the hard sound in *joug* and in foreign proper names, as *Agag*, *Doeg*, but it takes generally the sound of *k* before a vowel or *h* mute, as *un sang aduste*, *un long hiver*, pronounced *un sank aduste*, *un lonk hiver*; *un rang illustre*, is also pronounced *un rank illustre*; but at the end of some words, *g* is not sounded even before a vowel, as in *étang*, *faubourg*, *Luxembourg*; it is equally silent in *doigt*, *legs*, *poing*, *oing*, *hareng*, *seing*, *vingt*, twenty, and in the following compound words: *Bourg-l'abbé*, *Bourg-la-reine*, *sang-sue*, *de sang froid*. *Bourg*, a small town of France, and *bourg-mestre*, burgo-master, are pronounced *bourk*, *bourk-mestre*; but *g* is silent in *bourg*, meaning a large village-market.

*Observations.*—In *gui*, the *ui* forms a diphthong in *aiguille* and its derivatives, as well as in *aiguiser* and its derivatives; but not in *anguille*, an eel, *gui*, *guider*, *guise*, &c., in which *gu* is sounded as *gi* in *gig* or *gill*.

*Glace*, ice, *gloire*, glory, are sounded the same as if they were spelt *guelace*, *gueloire*, hard sound.

*Guadalquivir*, *Guadeloupe*, *lingual*, and some few others are sounded as *wa* in *was*, *kwadalkevîr*, *kwadloup*, *linkwal*.

When doubled, only one is pronounced, except

\* *Claude*, a proper name, and *secret*, are pronounced *klôde* and *cekrè*.—(*Acad*)

before *ge*, as in *suggerer*, *suggestion*, pronounced *cug-jérer*, *cug-jestion*.

*Gn* has two sounds } one hard, as in the English  
word *ignorant*  
and the other liquid, as in the  
last syllable of *onion*.

### Examples of the hard sound.

<i>gnome</i>		<i>gnostique</i>		<i>cognation</i>
<i>agnus</i>		<i>ignée</i>		<i>stagnant</i>

### Examples of the liquid sound.

<i>agneau</i>		<i>Bourgogne</i>		<i>cigogne</i>
<i>digne</i>		<i>ignorant</i>		<i>magnifique</i>
<i>règne</i>		<i>compagne</i>		<i>campagne</i>

*Observation*.—That generally speaking, the hard sound is more frequent at the beginning of words than in the **m**iddle, where the liquid sound seems to prevail; however, this last observation, which is to be found in the first edition of *Lévizac*, is liable to a great many exceptions, learnt only by practice.

*G* is silent in *signet*, of a book, and *Regnard*, a French poet, pronounced *sinet*, *rénard*.\*

*H* as in English, is sometimes aspirated and more frequently mute; for example: it is aspirated in *le héros*, and mute in *l'héroïsme*.†

When *h* is immediately preceded by a *p* in the words derived from Greek or Hebrew, these two letters united together, are sounded as an *f*, for instance in the following words: *séraphin*, *Japhet*, *Philippe*, *Phalaris*, *Pharsale*, *physique*, *philosophie*, *sphinx*, &c.

\* *geo* in *géolage*, *géôle*, *géolier*, *géolière*, *Georges*, is pronounced *jo* as *jôlage*, *jôle*, *jôlier*, *jôlière*, *Jorges*.

† As no fixed rule can be given on the sound of the letter *h*, either aspirated or mute, we refer the learner to the dictionaries where it is generally marked.

*Observations.*—*H* is never aspirated in the middle of a word, as in *Mahométan*, *Bohémien*, *bohonhupas*, except when that word is the compound of another beginning with an *h* aspirated, as in *s'acheurter*, *déharnacher*, *enharnacher*, *s'enhardir*, &c. However, *h* is silent in *exhausser*, *exhaussement*.—(*Acad.*)

*H* after *r* or *t*, is always silent, as *rhéteur*, *Rhône*, *rhubarbe*, *thé*, *Thamise*, *Thomas*, *thym*, &c.; but it is generally aspirated in the names of towns or countries, as *la Haye*, *le Havre*, *le Hanovre*, &c.

*J* has always the sound of *z* in *azure*, or *s* in *pleasure*, as *jus*, *jamais*, *jovial*, *joujou*, *jujube*, *jeunesse*.

*K* is constantly sounded as in the English word *king*. This letter occurs but very seldom in the French language.

*L* when double and preceded by *ai*, *ei*, *oui*, has the liquid sound, as in the English words *brilliant*, *William*, *seraglio*.

## EXAMPLES.

*travailler*  
*maille*  
*bâiller*

*veiller*  
*recueillir*  
*fouiller*

*grenouille*  
*patrouille*

The same liquid pronunciation takes place in some few words where the double *l* is preceded only by an *i*, as *filles*, *guenille*, *quille*, *briller*, &c.

It has again the same sound in words ending in *ail*, *eil*, *ueil*, and *ouil*, with one *l* only, as in *travail*, *réveil*, *cercueil*, *oeil*, *fenouil*, and in some others which end in *il*, as *mil* (in the signification of *millet*,) a seed.

*Observations.*—In some words, as *sourcil*, *outil*, *chenil*, *baril*, *gentil*, the letter *l* is unsounded, and they are pronounced the same as if they were spelt *outi*, *cheni*, *sourci*, *bari*, *genti*; but *l* is always



sounded in *cil* and *péril*, and in the plural, the *s* is silent, as well as in *fil*s, a son, in which word the *l* is also omitted in the pronunciation; but in *fil*, thread, it is always heard, except also the *s*, which in the plural is equally silent. The same remark applies to *poil*, pronounced poël, the hair of an animal, and to *il*, *ils*, personal pronoun, where the *s* is silent when the next word does not begin with a vowel, or an *h* mute.

*Ill* in the middle of words is generally liquid, and the few exceptions to this rule are ordinarily met with in words derived from the Latin, as *distiller*, distillare, *osciller*, oscillare, *scintiller*, scintillare, &c. The same observation may be applied to words beginning with *ill* as *illustre*, illustris, *e*, *illuminer*, illuminare, &c.

It may be observed that whenever a French word comes from the Latin, the double *l* is distinctly pronounced, but never with the liquid sound.

*Gentilhomme*, a gentleman, is pronounced with the liquid sound, jantilliome, and in the plural *gentilshommes* is sounded gentizome.

*M*. When the letter *m* is at the end of a word, it has but the nasal sound, (see p. 5); therefore, *nom*, *parfum*, *faim*, are pronounced the same as if they were spelt non, parfun, fain; but in most foreign proper names, as *Abraham*, *Jérusalem*, *Stockholm*, *Amsterdam*, &c, the *m* is sounded as if it were followed by a mute *e*. Again, the letter *m* sounds like *n* in the middle of a word before *b*, *p*, or *n*, thus are pronounced *emblème*, *emploi*, *embarras*, *empire*, *impatience*, *comparaison*, *condamner*, as if they were spelt with the nasal sound, *anblème*, *anploi*, *anbarras*, *anpire*, *inpacience*, *condanner*; except, however, some words, as *amnistie*, *Memnon*, *somnifère*, &c., which are derived from dead lan-

guages\*. When *m* is double in compound words, as *emmener*, *emmailloter*, the first syllable is pronounced like the nasal particle *an*, *anmener*, *anmailoter*; except this case, *m* keeps its primitive pronunciation, as in *immortel*, *immédiatement*, *comminatoire*, &c. *Femme*, woman, is sounded fa-me.—(See pp. 8 and 9.)

*N* final has often the nasal sound (see pp. 5, 8, and 9.) *Béarn* is pronounced béar.

*Nt* final in the third person plural of any French verb, are constantly silent, except *t*, which is sounded only before a vowel or *h* mute, as *ils aiment à rire*, *ils lurent une page*, *ils vivaient honorablement*.

When *n* is double, one only is generally pronounced, except in *annuaire*, *annal*, *annaliste*, *annihiler*, *annate*, *inné*, *innové*, *innovation*, and a few others.

*P* followed by *h* (see page 20, letter *h*).

*P* is generally sounded in the middle of words as in

<i>adapter</i>	<i>baptismal</i>	<i>Septuagésime</i>
<i>adopter</i>	<i>exception</i>	<i>septuagénaire</i>
<i>capter</i>	<i>inepte</i>	<i>symptôme</i>
<i>captieux</i>	<i>Septembre</i>	<i>rapsodie</i>

But it is silent in

<i>baptême</i>	<i>sculpter</i>	<i>sept</i>
<i>baptiser</i>	<i>sculpteur</i>	<i>septième</i>
<i>baptistère</i>	<i>sculpture</i>	<i>temps</i>
<i>Baptiste</i>	<i>je romps</i>	<i>printemps</i>
<i>cheptel</i>	<i>tu romps</i>	<i>prompt</i>
<i>exempt</i>	<i>il romp</i>	<i>prompte</i>
<i>exempter</i>	<i>il corromp</i>	

and generally in words when between two consonants.—(*Acad.*)

\* *Automne* is pronounced autone, and *comte*, a count, konte.

Final *p* is always sounded in *Alep*, *cap*, *Gap*, *jalap*, and *julep*, in *trop*, *beaucoup*, when before a vowel or *h* mute, but never in *champ*, *camp*, *drap*, *loup*, *sirop*, and *galop*, which are pronounced chan, kan, dra, &c.

In *laps*, *relaps*, and *rapt*, both the final consonants are sounded, but *p* is silent in *cep de vigne*, pronounced cè de vigne.

When *p* is double, only one is pronounced.

*Q* generally sounds as *k* in king.

*Qu* has three sounds { that of *k* the most general,  
before a vowel ;  
that of *kou* before *a* in some  
particular words ;  
that of *ku* before *e* or *i* in  
others.

#### EXAMPLES OF *k*.

<i>quai</i>	wharf	<i>quolibet</i>	pun
<i>qualité</i>	quality	<i>quenouille</i>	distaff
<i>quelque</i>	some	<i>question</i>	question
<i>quiconque</i>	whatever	<i>queue</i>	tail

#### EXAMPLES OF *kou*.

<i>aquatique</i>	<i>quadrupède</i>	<i>Quinquagésime</i> ,
<i>équateur</i>	<i>quadruple</i>	Shrove-Sunday
<i>équation</i>	<i>quaterne</i>	<i>quadragésimal</i>
<i>quacre</i> , quaker	<i>quadragénaire</i> ,	<i>aquatile</i>
<i>quadrature</i>	man of forty	<i>aquarelle</i>
<i>quadrige</i>		<i>inquarto</i>

#### EXAMPLES OF *ku*.

<i>équestre</i>	<i>questure</i>	<i>équilatéral</i>
<i>liquéfaction</i>	<i>quinquennium</i>	<i>équitation</i>
<i>questeur</i>	<i>équilatère</i>	<i>quintuple</i> , &c.

In *cing*, five, *q* is mute before a consonant and sounds like *k* before a vowel, viz. : *le cing Avril*, pronounced le cin kavril. *Liquéfier* is sounded likéfié.—(*Noel* and *Chapsal*.)

*R*. Very few foreigners give to the French *r* its proper sound.

*R* keeps its natural sound in *recevoir*, *rester*, *intéressant*, &c., and it is pronounced as in the English word *row*.

It is sounded like in air in the following words : *cuiller*, *fier*, *mer*, *amer*, *belvédér*, *cancer*, *enfer*, *éter*, *hier*, *hiver*, *fer*, *ver*, *pater*. The same observation applies to foreign proper names ending in *er*.

It is heard also in the words in *eur*, as *tailleur*, *procureur*, *voleur*, *fournisseur*, except in *monsieur*, which is pronounced *mo-sieu*.

It is silent in the infinitives in *er* when they terminate the sense of a sentence or a part of it, or when the next word begins with a consonant, as *parler*, *frapper*, *commander*. *Les jeunes gens aiment trop à parler ; j'aime mieux obéir que commander*.

*R* final before a vowel or *h* mute is generally sounded, as *parler à un ami*, *frapper un fripon*, *finir un ouvrage*, *recevoir une lettre*, &c.

When double, one only is pronounced, except, first, in *aberration*, *abhorrer*, *errer*, *erreur*, *terreur*, and their derivatives.

Secondly. In words beginning with *irr*, as *irriter*, *irréconciliable*, &c.

Thirdly. In the future and conditional of the verbs *acquérir*, *courir*, *mourir*, and their derivatives *j'acquerrai*, *je mourrais*, *nous courrions*, &c.

In words ending in *ers*, *ert*, *erd*, *art*, *ard*, *arts*, *ort*, *ord*, *ords*, *orts*, *r* alone is sounded, as *canard*, *renard*, *morts*, *pervers*, &c.

*Observation*.—*R* final is not sounded in the two following sentences :

<i>Il est le premier à vous promettre,</i>	He is the first to promise, and the
<i>et le dernier à vous tenir parole.</i>	last to keep his word



*C'est un homme léger et inconstant,*      He is a light versatile character,  
*entier en tout ce qu'il veut, et sin-*      positive in all he undertakes,  
*gulier en tout ce qu'il fait.*      and singular in all he does.

This last observation is useful, in order to distinguish when the above adjectives are related to feminine substantives.

*S* has two sounds { hard, as in the English word  
 sister;  
 soft, like *z* as in *zone*, or *s* in  
 rose, please.

*Observation.*—*S* has the hard or hissing sound at the beginning of words, and the soft in the middle, between two vowels.

#### EXAMPLES OF BOTH SOUNDS.

<i>saison</i>		<i>sottise</i>		<i>Suse</i>
<i>saisir</i>		<i>séduisant</i>		<i>Syracuse</i>

*S* at the beginning of words, has generally its natural sound as in English.

*S* before *ch* is silent in *schall*, *Schaffhouse*, *Schelling*, *schiste*, *schisme*, *schismatique*, *schérif*, (an Arabic title).

*Sh* in *shérif*, a sheriff, is sounded as in English.

When *s* is followed by *ce*, *ci*, *cy*, the sound of only one of these consonants is heard, as in *scène*, *science*, *Scythie*, &c., except in

<i>convales-cence</i>		<i>incandes-cence</i>		<i>sus-ception</i>
<i>efferves-cence</i>		<i>réminis-cence</i>		<i>sus-citer</i>
<i>efflores-cence</i>		<i>résipis-cence</i>		<i>vis-cère</i>
<i>adoles-cence</i>		<i>mis-cible</i>		

and a few others, where *sc* are distinctly pronounced. In all other combinations, *sc* has the sound of *sk*, as *scapulaire*, *scolie*, *scribe*, *esclave*, *scrupule*, &c.

*S* preserves the hissing sound in the middle of

words, where preceded or followed by a consonant, as in

<i>transe</i>		<i>convulsion</i>		<i>statistique</i>
<i>transir</i>		<i>valse</i>		&c., &c.
<i>Transylvanie</i>		<i>espace</i>		

but it takes the soft sound of *z* in

<i>Alsace</i>		<i>Esdras</i>		<i>transiger</i>
<i>Asdrubal</i>		<i>Thisbé</i>		<i>transitoire</i>
<i>balsamine</i>		<i>presbitère</i>		<i>intransitif</i>
<i>Israël</i>		<i>transaction</i>		

and some few others.

As it has been already stated, *s* between two vowels sounds like *z*, as in *maison*, *poison*, *rose*, *fraise*, *amuser*, &c., except, however, in compound words, where it keeps the hard sound of the initial *s*, as in

<i>désuétude</i>		<i>polysyllabe</i>		<i>préséance</i>
<i>entresol</i>		<i>parasol</i>		<i>présupposer</i>
<i>monosyllabe</i>		<i>tournesol</i>		<i>vraisemblable</i>

and some derivatives.

For *st* final, see p. 30.

Final *s* is always heard in the following words :

<i>aloès</i>		<i>sinus</i>		<i>tournevis</i>
<i>as</i>		<i>bis</i>		<i>dervis</i>
<i>bibus</i>		<i>jadis</i>		<i>laps</i>
<i>virus</i>		<i>iris</i>		<i>Mars</i>
<i>atlas</i>		<i>gratis</i>		<i>Rheims</i>
<i>argus</i>		<i>lapis</i>		<i>Rubens</i>
<i>blocus</i>		<i>le lis</i>		<i>Gil-Blas</i>
<i>agnus</i>		<i>maïs</i>		<i>Régulus</i>
<i>fœtus</i>		<i>métis</i>		<i>Protésilas</i>
<i>calus</i>		<i>vis</i>		<i>Las-Casas</i>

but generally speaking, final *s* is silent when the next word begins with a consonant, as *au moins*

*vous ne pouvez pas dire que je vous répète toujours les mêmes choses.*

If before a vowel or *h* mute, final *s* is sounded like *z*, as *dans mes propres intérêts*, pronounced *mes propre zintérêts*.

*Observation.*—Final *s* is mute in *fleur de lis*, and in the word *Christ*, when preceded by that of *Jésus*, pronounced *Jésu-Chri*, but it is sounded when *Christ* is used alone, as *le Christ*, except in its compound *Anté-christ*, where it is pronounced *Anté-kri*.

When *s* is double, the hissing sound seems a little harder.

*T* has two sounds, the natural as in English, and the accidental, which sounds as *c* in civil.

*T* at the beginning of a word, always preserves its proper sound, even when it is followed by two vowels, as *tiare*, *tiédeur*; also in the middle, whenever followed by any other vowel than *i*, and in the following combinations, in *sti*, *xti*, *thi*, as *question*, *mixture*, *Mathias*; but in *ti*, its sound is sometimes proper, sometimes accidental.

It assumes the accidental sound: first, in adjectives ending in *tial* and *tieux*, as *abbatial*, *captieux*. Secondly. In those ending in *tient*, and their derivatives, as *patient*, *patience*, &c. Thirdly. In the words ending in *atie*, *étie*, *aptie*, *otie*, and *utie*, as *primatie*, *prophétie*, *ineptie*, *Béotie*, *minutie*, &c. Fourthly. In the verbs *initier* and *balbutier*, and their inflexions. Fifthly. In the names of nations or persons ending in *tien*, as *Vénitien*, *Dioclétien*, &c. Sixthly. In the nouns ending in *tion*, and their derivatives, as *ambition*.

In other words, *t* preserves its proper sound in *ti*, as *galimatias*, *châtier*, *le tien*, *Chrétien*.

In *sept* and *huit*, it is sounded when they are used

by themselves, or when followed by a vowel, or *h* mute, but never before a consonant, or *h* aspirated, as *sept houppelandes*, *huit chemises*, pronounced *cè-houpe-land*, *ui-chemiz*\*.

In *vingt*, it is sounded through the whole series, from twenty to thirty, and before a vowel or *h* mute, as *vingt abricots*, *vingt hommes*.

In words ending in *ect*, as in *correct* and *direct*, (see p. 16 at the word *observations*.)

In all other words, it is sounded when followed by a vowel with which it unites by euphony, as *je suis tout à vous*; *c'est un petit homme*, pronounced *tou-tà vou*, *peti-tom*.—(*Acad.*)

When double, we pronounce but one, except in *atticisme*, *attique*, *battologie*, *guttural*, *pittoresque*.

Observe that *ti* has generally the sound of *cion* in words ending in *tion* when derived from the Greek or Latin languages. The same observation may apply to words ending in *tie*, as in *démocratie*, *inertie*, *ineptie*, &c., pronounced *démocracie*, *inercie*, and *inepcie*.

*Th* in French is sounded like a single *t*, as in *théologie*, *théâtre*, *thé*, pronounced *téologie*, *téâtre*, *té*.

*T* final is always sounded in

<i>fat</i>	<i>tacet</i>	<i>transit</i>
<i>mat</i>	<i>Thibet</i>	<i>dot</i>
<i>pat</i>	<i>aconit</i>	<i>Astaroth</i>
<i>opiat</i>	<i>le zénith</i>	<i>azimut</i>
<i>exeat</i>	<i>déficit</i>	<i>brut</i>
<i>transeat</i>	<i>granit</i>	<i>chut</i>
<i>vivat</i>	<i>introit</i>	<i>luth</i>
<i>Goliath</i>	<i>prétérît</i>	<i>occiput</i>

Both *p* and *t* are sounded in *apt*, *rapt*; likewise both *s* and *t* are articulated in

\* Final *t* is also sounded in *sept* or *huit* when taken substantively, as *le sept de cœur*, *le huit de carreau* (at cards).—*Acad.*



*Le Christ*  
*l'est*  
*l'ouest*  
*le lest d'un vaisseau*  
*Brest*

*pest*  
*toast*  
*entre le zist et le zest* (a proverbial expression.)

In words ending in *art, est, ort, ourt*, the *t* final is generally silent, as well as in the conjunction *et*, which is never sounded\*.

V. This letter always preserves its proper sound, and is never double.

Pronounce and write *vide, vider, vidanger*, instead of *vuide, vuider, vuidanger*.

X has no proper sound.

1. Accidental sound, *cs* as *x* in *axiom*.
2. Accidental sound, *gz*, as *gs* in *eggs*.
3. Accidental sound, *ss*, as *s* in *bliss, mossy*.
4. Accidental sound, *c*, as *xc* in *excellent*.
5. Accidental sound, *z*, as *z* in *zone*.

1st sound, *axe, sexe, axiome, luxe, Alexandre*.

2nd sound, *examen, exemple, exile, exode, exhorter, exhumer, exarque, Xénophon, Xavier*. &c.

3rd sound, *soixante, Bruxelles, Auxone, Auxerre*.

4th sound, *excellent, excellence, exceller*, &c.

5th sound, *deuxième, sixième, dixième, dix-huit, six abricots*, &c.

At the end of words, *x* is pronounced *cs* in *Styx, phénix, index, borax, storax, onix, préfix, Pollux*, and other proper names.

In other words, it is not pronounced before a consonant; but before a vowel or *h* mute, it sounds *z*, as *heureux enfant*; *beaux à longues années*, leases for many years.

\* This last observation on the final *t* applies also to the words *alphabet, débet, placet*, and *quolibet*, pronounced *alphabè, débè, placè, kolibè*; *amict* is pronounced *amît*, dropping the *e*.

The letter *s* in *est*, third person indicative present of *être*, to be, is never sounded. The same remark holds good for *nt* at the end of the third person plural of the verbs, which are equally silent if not followed by a vowel or *h* mute, as *ils craignent, ils veulent, ils obtiennent*, pronounced *craigne, veule, obtienne*.

*Luxeuil*, the name of a town, is pronounced Lukceu.

X takes the sound of *sh* only in *Don Quixote*, pronounced Don Kishot.

### Of the Y.

This letter when alone, as *il y a*, or at the beginning of words, as *yeux*, *yatagan*, and between two consonants, as *acolyte*, *mystère*, *syntaxe*, &c., is pronounced as simple *i*; but between two vowels or preceded by one only, *y* has the sound of double *ii*, as *essayer*, *abbaye*, *payer*, *employer*, *pays*, pronounced *pai-ier*, *pai-i*, &c. When *y* is preceded by *a*, *o*, *u*, it gives to them the diphthong-sound of *ai*, *oi*, *ui*, and in this case, the vowel following the *y* is to be pronounced like one of the diphthongs *ia*, *ie*, &c., for which reason some modern grammarians have been induced to place the letter *y* among the diphthongs: (see p. 14.)—(*M. Boissonade*.)

*Remark.* Y is used in words before one *p* only, as *hypothèse*, *hyperbole*, *hypothèque*, &c., but never before double *pp*.

Z. Proper sound *ze*, as *z* in *zone*, or as *s* in *rose*.

#### EXAMPLES.

<i>Za-im</i>	Turkish soldier	<i>zone</i>	zone
<i>zè-bre</i>	zebra	<i>zé-la-teur</i>	zealot
<i>zèle</i>	zeal	<i>zi-be-li-ne</i>	sable
<i>zénith</i>	zenith	<i>zi-za-ni-e</i>	dissension
<i>zéphyr</i>	zephyr	<i>zo-di-a-que</i>	zodiac
<i>zéro</i>	nought	<i>zoï-le</i>	zoilus
<i>zig-zag</i>	zig-zag	<i>zo-o-lo-gi-e</i>	zoology

Final *z* sounds in *Metz* and *Rhodesz*. It is not

pronounced in the second person plural of verbs, when followed by a consonant.

We never double this letter, except in a few words taken from the Italian.

---

\* \* \* We close our remarks on the French pronunciation by reminding the learner not to neglect the practice of the proper sound of the letters *g*, *r*, *u*, and even that of *a* and *h* silent, which sound is frequently confused by young beginners, with that of *r* and *h* aspirated.

## OF THE SYLLABLES.

A syllable is a sound either simple or compound, articulated at once, by a single impulse of the voice, as *loi, foi, moi*.

## READING EXERCISES.

## MONOSYLLABLES, OR WORDS OF ONE SYLLABLE.

In the following table, *italic* letters at the end of words are not sounded, except before a vowel or *h* mute.

A.				F.
Août, pron. <i>ou</i>	bloc (blok)	cœur	dans	fa
à	blanc	cor	de	faim (fain)
au	bu	cerf	des (dé)	fard
aux	but	cid	du	fauz
arc (ark)	C.	cul	dû	fer
art		cour	dos	feu
an (nas.)	cap (kap)	court	doux	fi
as	ça	creux	deux	fin (nas.)
air	cil	ces (cé)	dru	fleur
ail (/liq.)	car	cri	dix (dice)	fois
ais (è)	cal	coq	doigt (doi)	flanc
arrhes pron. <i>ar</i>	camp (kan)	crin	don	fls ( <i>fi</i> , and <i>fs</i> before a vowel)
	ce	cru	done	frit
	choix	cing	dont	fil
	cas (ka)	cuit	dot	fort
B.	choix	ceint	duc	fond
bas	char	croc	dur	front
bac ( <i>c</i> sound <i>k</i> )	clef (clé)	cran	dom	flux
bai (bê)	clair	choc	dol	foc
bal	choir	club	dey	foi
bœuf	clos (klo)	chut !	deuil (/liq.)	foin (nas.)
blond	clair	cep (cè)	dent	for
bec (bek)	chef	cent		fou
brin (nas.)	clerc (kler)		E.	four
bois	chant	D.	en	frais
bon (nas.)	champ		eau	franc
bond	coin (nas.)	da	erse	frein (nas.)
bout	cou	dam (dan)	est (east)	fret
	coup	dard	eur	
	chou	daim (dain)		
	chat	dais (dè)		
	clou			



froc	"hé!	L.	mont	nef
froid	"hem!		mou	net (nè)
fur	heur (eur)	le	mais	nœud
fût	"hêtre	la	mai	noir
fonts (fon)	"heu!	les (lé)	mort	
	"haim (hin)	lis	mors	O.
G	heurt	lit	mis	
hard sound,	"hic	lu	mai (l liq.)	œil ( liq.)
see p. 19.	ho! (ô)	las	maint	œuf
	"hoc	long	mal	os
gai (ghé)	"haire	lait	maux	oing
gant	"hon	laid	malt	oint
grand	"hors	lourd	mil	on (nas.)
gland	"houx	lard	marc (mar)	ou
Gand	"haine	lent	Mars	once
gui	"haie (hé)	lé	me	or
gras		leur	mer	ort
gros	I.	leu	mœurs	ouf!
gens (jan)	if	lui	moi	ours
gris	il	loup	mois	
goût	ils (s mute)	lac	mol	P.
glu		laps	mot	
gain	J.	legs (lè)	moût	poule
gaz	joug	lest	mu	poil
geai (jé)	(joughe)	loi	mur	pouls
glas	jus (s mute)	lai (lè)	mûr	pou
go	jour	lynx		pont
gourd	jonc (c	loch (lok)		poids
gramme	mute)	lors (lor)	N.	pois
gré	je	lof		poiz
grés	jais (s	loin (nas.)	non	pin (nas.)
gril	mute)	loir	ne	pain (nas.)
grog	jean	lot (lô)	ni	porc
guet (ghè)	jars (s	lut	nid	pour
gué	mute)	luth (lut)	noix	pis
gueux	jas	lord (lor)	nous	pie
(gheu)	jet (jè)		nos	pie (pi)
	jeux (sing.	M.	né	peur
H.	jeu)		nez (nè)	plat
"Ham	joint	ma	neuf	plan (nas.)
"ha!	juin (nas.)	mon	nerf	plant
"han		mes (mè)	nom (non)	plis
"hart	K.	mi	nu	pleurs
hast (ast)		mat	nul	plomb (plon
"haut (hô)	Kan (nas.)	mât	nain (nas.)	nas.)
	Koff	main (nas.)	nard	plot

parc	R.	saint (nas.)	tard	ture (turk)
par		seing (nas.)	tôt	U.
part	rond	se	trop	
pan (nas.)	rat	serf	trot	
pré	rot	sel	tort	un (nas.)
près	rôt	sec	troc	ut
prêt	ris	si	tu	us
prix	riz	sot	trou	
pris	roux	sous	tronc	V.
part	ras	soûl	tir	
peu	rais (rè)	sort	temps(nas.)	vent (nas.)
pair	rang (nas.)	suc	tac	vous
paix	ré	sang (nas.)	tain (nas.)	vers
pal	re	sauf	talc	ver
pas	reins (rin)	soc	tan (nas.)	vert
pat	Rhin	saut	tant (nas.)	vin (nas.)
peau	Rheims	saure	tau	van (nas.)
pec	ric	sceau (sô)	taux	vingt
pers	rit	scel	té	vil
pet (pè)	rob	seau	thé (té)	vif
pied (pié)	roc	seps	teint (nas.)	vos
ploc	roi	sept (set)	tel	veau
plus	ru	seuil (l liq.)	test ou têt	vol
point (nas.)	rut	seul	thon (ton)	va
poing (nas.)	rum	sil	thym (tin)	vain (nas.)
po.	rumb	sis	tic	vague
preux		six (ci)	tiers	(vaghe)
prompt	S.	sœur	tin	val
(nas.)		soif	toit	veuf
pur	son (nas.)	soin (nas.)	toi	vis
pus	sa	sol	tors	vœu
	ses (sé)	su	tour	voir
Q.	sourd	sou	toux	voix
	sur	soir	trace	vrai
quand	sûr		train (nas.)	vu
quai (kè)	sans	T.	trait	
quart (kar)	sens		très	Z.
que (ke)	soi	tout	treuil (l liq.)	
qui (ki)	soit	ton (nas.)	tripe	zain (nas.)
quel (kel)	sac	ta	trois	zest
queue (keu)	sain (nas.)	tes (té)	trique (trik)	zinc
quoi (koa)	sein (nas.)	te	tuf	zist

THE FOLLOWING MONOSYLLABLES GIVE TWO SOUNDS IN ONE SYLLABLE.

<i>ciel</i> •	<i>groin</i> (nas.)	<i>serre</i>	<i>rapt</i>	<i>rien</i> (nas.)
<i>cieux</i>	<i>muid</i>	<i>ebbe</i>	<i>quartz</i>	<i>pieu</i>
<i>nuit</i>	<i>muse</i>	<i>ére</i>	(kouartz)	<i>mieux</i>
<i>huit</i>	<i>seoir</i>	<i>sien</i> (nas.)	<i>tact</i>	and a few
<i>Dieu</i>	<i>vieil</i> (1 liq.)	<i>mien</i> (nas.)	<i>lieu</i>	others.
<i>yeux</i>	<i>vieux</i>	<i>lien</i> (nas.)	<i>lieue</i>	

### FIRST READING LESSON,

Where all the letters which must not be pronounced are distinguished by *italics*.

- |  |   |
|--|---|
| 1. Dieu <i>est</i> si bon, qu'il me fait tous les jours du bien.   | God is so bountiful, that he does me good every day.  |
| 2. De lui je tiens tout, et sans lui je ne puis rien : Il sait tout ce que je fais, et tout ce que je dis.   | I have every thing from him ; he knows all that I do and all that I say.  |
| 3. Son œil voit le fond de mon cœur.   | His eye penetrates into the bottom of my heart.   |
| 4. Il hait ( <i>hè</i> ) le mal, et se plaît au bien.  | He hates evil and is pleased with good.   |
| 5. Près de lui, les rois sont moins que rien, tant il est grand.   | Compared to him, kings are less than nothing, so much is he above them.   |
| 6. Je ne vis que par lui : je lui dois ce que j'ai de plus cher.   | I live but through him ; I owe him all that I possess.  |
| 7. Ses ( <i>sé</i> ) mains ont fait tout ce que je vois de mes yeux, et tout ce qu'il y a de bon, de beau, et de grand ici bas ; les <i>cieux</i> , l'air, la mer et la terre sont ses œuvres. | All that I see are the works of his hands, and whatever be good, fine, and grand here below ; the heavens, the air, the sea, and the earth, are also his works. |
| 8. En un mot, tout est plein de son saint nom ; il n'est point de lieu où il ne soit présent.  | In a word, every thing is filled with his holy name ; there is no place where he is not present.  |

## ON DISSYLLABLES,

OR WORDS OF TWO SYLLABLES.

*The following words the gender of which is not marked with the letter f, are all masculine.*

<i>A-bus</i>	abuse	<i>cer-cle</i>	circle
<i>a-chat</i>	purchase	<i>ci-seau</i>	chisel
<i>ac-teur</i>	actor	<i>ci-seaux</i>	scissors
<i>â-ge</i>	age	<i>clé-ment</i>	clement
<i>â-me f.</i>	soul	<i>cli-mat</i>	climate
<i>an-neau</i>	ring	<i>cloi-son f.</i>	partition
<i>ar-deur f.</i>	ardour	<i>co-hue f.</i>	throng
<i>ar-gent</i>	money	<i>com-mun</i>	common
<i>as-tre</i>	star	<i>com-pas</i>	compasses
<i>au-cun</i>	none	<i>com-te</i>	earl
<i>a-veu</i>	confession	<i>con-gé</i>	holiday
<i>a-vis</i>	advice	<i>con-te</i>	tale
<i>au-tre</i>	other	<i>co-quin</i>	rogue
<i>bal-con</i>	balcony	<i>cor-deau</i>	line
<i>ban-que f.</i>	bank	<i>cô-té</i>	side
<i>bar-que f.</i>	a bark	<i>cou-ple</i>	couple
<i>ba-teau</i>	boat	<i>cou-reur</i>	runner
<i>bâ-ton</i>	stick	<i>cous-sin</i>	cushion
<i>beau-té f.</i>	beauty	<i>cou-vent</i>	convent
<i>bè-gue</i>	stammerer	<i>crè-me f.</i>	cream
<i>bê-te f.</i>	beast	<i>cri-me</i>	crime
<i>beur-re</i>	butter	<i>crot-te f.</i>	dirt
<i>bi-ble f.</i>	bible	<i>crou-te f.</i>	crust
<i>blâ-me</i>	blame	<i>da-me f.</i>	lady
<i>bon-heur</i>	happiness	<i>dan-seur</i>	dancer
<i>bon-té f.</i>	goodness	<i>dé-bit</i>	sale
<i>bos-quet</i>	grove	<i>dé-but</i>	first appearance
<i>bou-quet</i>	nosegay	<i>de-mie f.</i>	half
<i>bour-geon</i>	bud	<i>dé-pôt</i>	deposit
<i>bour-ru</i>	surly	<i>dé-sert</i>	wilderness
<i>bras-seur</i>	brewer	<i>des-sert</i>	dessert
<i>bri-gand</i>	robber	<i>dis-cours</i>	speech
<i>brus-que</i>	abrupt	<i>dou-leur f.</i>	pain
<i>bru-te f.</i>	brute	<i>é-cu</i>	crown
<i>buf-fet</i>	cupboard	<i>en-clume f.</i>	anvil
<i>bu-reau</i>	office	<i>en-fant</i>	child
<i>bus-te</i>	bust	<i>é-poux</i>	spouse
<i>ca-deau</i>	present	<i>es-poir</i>	hope
<i>ca-fé</i>	coffee	<i>é-tain</i>	pewter
<i>ca-hot</i>	jolt	<i>é-cran</i>	screen
<i>ca-non</i>	cannon	<i>ex-cès</i>	excess
<i>ca-ve f.</i>	cellar	<i>fes-tin</i>	feast
<i>cau-se f.</i>	cause	<i>fê-te f.</i>	festival



<i>fi-lou</i>	pickpocket	<i>lo-gis</i>	dwelling
<i>fla-con</i>	decanter	<i>lon-gueur</i> f.	length
<i>flam-beau</i>	flambeau	<i>mar-bre</i>	marble
<i>flû-te</i> f.	flute	<i>mar-chand</i>	tradesman
<i>fo-rêt</i> f.	forest	<i>ma-ri</i>	husband
<i>fou-dre</i> f. & m.	thunderbolt	<i>mè-re</i> f.	mother
<i>four-mi</i> f.	ant	<i>meu-ble</i>	furniture
<i>fri-pon</i>	knave	<i>mon-de</i>	world
<i>fu-reur</i> f.	fury	<i>mons-tre</i>	monster
<i>gaie-té</i> f.	cheerfulness	<i>mou-le</i>	mould
<i>gar-çon</i>	boy	<i>mou-lin</i>	mill
<i>gâ-teau</i>	cake	<i>ni-gaud</i>	silly fellow
<i>ga-zon</i>	turf	<i>nou-veau</i> (adj.)	new
<i>gen-dre</i>	son-in-law	<i>œu-vre</i>	work
<i>gen-re</i>	gender	<i>on-guent</i> (on- } ointment	
<i>gi-got</i> (jigò)	leg of mutton	gan)	
<i>gla-çon</i>	piece of ice	<i>or-dre</i>	order
<i>goû-té</i>	luncheon	<i>ou-bli</i>	oblivion
<i>gout-te</i> f.	drop	<i>pa-rent</i>	relation
<i>grâ-ce</i> f.	favour	<i>par-rain</i>	godfather
<i>gron-deur</i>	grumbler	<i>pâ-te</i> f.	dough
<i>gru-au</i>	oatmeal	<i>pâ-té</i>	pie
<i>guè-re</i> (adv.)	little	<i>pat-te</i> f.	paw
<i>guer-re</i> f.	war	<i>pê-che</i> f.	fishing, peack
<i>gueu-le</i> f.	mouth of a beast	<i>pê-ché</i>	sin
<i>gui-de</i>	guide	<i>pê-cheur</i>	fisherman
<i>'hai-ne</i> f.	hatred	<i>pé-cheur</i>	sinner
<i>'hâ-le</i>	sunburning	<i>pei-ne</i> f.	trouble
<i>'hal-le</i> f.	market-hall	<i>pein-tre</i>	painter
<i>'har-pe</i> f.	harp	<i>pè-re</i>	father
<i>'hâ-te</i> f.	haste	<i>peu-ple</i>	people
<i>'hau-teur</i> f.	height	<i>peu-reux</i>	fearful
<i>'ha-sard</i>	chance	<i>pin-te</i> f.	pint
<i>'hê-tre</i>	beech	<i>plu-me</i> f.	feather
<i>hom-me</i>	man	<i>por-trait</i>	picture
<i>hon-neur</i>	honour	<i>pour-pre</i> f.	purple
<i>'hon-te</i> f.	shame	<i>prin-ce</i>	prince
<i>hor-reur</i> f.	horror	<i>pru-neau</i>	prune
<i>hôte</i>	landlord	<i>ra-gout</i>	ragout
<i>hu-main</i>	human	<i>rè-gle</i> f.	rule
<i>im-pie</i>	impious	<i>rè-gne</i>	reign
<i>ju-ge</i>	judge	<i>rei-ne</i> f.	queen
<i>jour-née</i> f.	day	<i>ren-te</i> f.	annuity
<i>lai-teux</i> (adj.)	milky	<i>rè-ve</i>	dream
<i>la-quais</i>	footman	<i>ri-re</i>	laughing
<i>lar-cin</i>	theft	<i>rou-te</i> f.	road
<i>lar-geur</i> f.	breadth	<i>ru-se</i> f.	trick
<i>li-queur</i> f.	liquor	<i>sa-bre</i>	sabre

## FRENCH READING OF DISSYLLABLE.

<i>sa-lut</i>	salute
<i>sou-ris</i> f.	mouse
<i>sa-tin</i>	satin
<i>sau-ce</i> f.	sauce
<i>sau-teur</i>	tumbler
<i>sé-jour</i>	residence
<i>si-gnal</i>	signal
<i>si-gne</i>	sign
<i>som-bre</i> (adj.)	dark
<i>sou-hait</i>	wish
<i>sou-pe</i> f.	soup
<i>sou-ris</i>	smile
<i>su-cre</i>	sugar
<i>sus-pect</i> (adj.)	suspicious

<i>ta-che</i> f.	spot
<i>tâ-che</i> f.	task
<i>tam-bour</i>	drum
<i>tom-beau</i>	grave
<i>to-me</i>	volume
<i>tou-pie</i> f.	top
<i>tour-neur</i>	turner
<i>trai-neau</i>	sledge
<i>trô-ne</i>	throne
<i>trou-peau</i>	flock
<i>veu-ve</i> f.	widow
<i>vi-gne</i> f.	vine
<i>zè-le</i>	zeal
<i>zé-lé</i> (adj.)	zealous.

## SECOND READING LESSON.

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. L'a-bus de l'ar-gent nous est souvent fa-tal.</li> <li>2. L'homme ne sau-rait trou-ver un bon-heur par-fait sur la terre.</li> <li>3. Mal-heur à ce-lui qui fait tort à son pro-chain.</li> <li>4. Les en-fans qui n'ai-ment pas leurs pa-rens, se-ront mau-dits de Dieu.</li> <li>5. Pourquoi penser plutôt à notre corps qu'à notre âme, qui ne doit jamais périr.</li> <li>6. La vie n'est qu'un songe à la fin duquel on trouve la mort.</li> <li>7. Heureux celui qui, étant seul, agit, comme s'il était en public.</li> <li>8. Sachez (ché) mettre à profit ces (cé) leçons de morale.</li> </ol> | <p>The ill-use of money is often fatal to us.</p> <p>Man could not find on earth a perfect happiness.</p> <p>Wo unto him who does wrong to his neighbour.</p> <p>Children who do not love their parents shall be cursed by God.</p> <p>Why do we think sooner of our body than of our soul, which shall never perish.</p> <p>Life is but a dream, at the end of which death is to be met with.</p> <p>Happy he, who when alone, behaves himself the same as if he were in public.</p> <p>Know how to profit by these moral lessons.</p> |
|--|---|

## WORDS OF THREE SYLLABLES.

A-ban-don	ha-bil-ler	li-brai-re	né-an-moins
fa-bu-leux	da-moi-seau	ra-mas-sant	o-ra-geux
bel-li-queux	in-ves-tir	mé-moi-re	&c., &c.
ga-geu-re	é-blou-ir	suc-cu-lent	
cri-ti-qner	join-tu-re	né-bu-leux	

## THIRD READING LESSON.

- |  |   |
|--|---|
| <p>1. Que sont donc devenus ces peuples orgueilleux, inhumains, et bar-ba-res?... ils ne sont plus, et ces temps fabuleux où l'auguste vérité n'approchait de la cou-ron-ne qu'en rougissant, se sont à jamais écoulés dans d'épaisses ténèbres.</p> <p>2. Cependant, aujourd'hui, au siècle où nous vivons, où les sciences et les arts ont, pour ainsi dire, atteint leur apogée, voyons-nous diminuer l'audace du mensonge, et la vérité plus libre de se montrer à la cour des grands et aux palais des rois ?</p> | <p>What has then become of those proud, inhuman, and barbarous people?—They are no more, and these fabulous times, when divine truth was approaching the crown but in blushing, have disappeared for ever into darkness and oblivion.</p> <p>However, at this present day, in our time, where arts and sciences have almost reached their highest pitch, do we perceive less boldness in falsehood, and truth with more freedom dare to show herself in the court of the great and the palaces of Kings ?</p> |
|--|---|

## WORDS OF FOUR SYLLABLES.

Ac-ca-ble-ment	fa-bri-ca-teur	mi-ra-cu-leux
be-ni-gne-ment	go-gue-nar-der	ob-scé-ni-té
cer-ti-tu-de	hé-mis-phé-re	en-tê-te-ment
da-van-ta-ge	ig-no-ran-ce	do-mi-na-teur
é-clip-ti-que	la-men-ta-ble	do-mi-ni-cal

## FOURTH READING LESSON.

- |  |  |
|--|--|
| <p>1. Ce tyran dominateur, se voyant abandonné de l'élite de la société, acquit, mais trop tard, la certitude accablante de son ignorance condamnable et de ses fautes monstreuses.</p> <p>2. Son entêtement ridicule, ses obscénités dégoûtantes, depuis long-temps retentissaient dans les deux hémisphères.</p> | <p>That unmercifully ruling tyrant, perceiving that he was abandoned by the select people of society, felt, but too late, the dreadful consequences both of his culpable ignorance and his monstrous vices.</p> <p>His ridiculous extravagance, joined to his disgusting obscenities, had for a long while echoed in both hemispheres.</p> |
|--|--|

3. Une position si lamentable ne pouvait pas toujours durer ; tourmenté par les remords poignants d'une conscience justement alarmée, ce nouveau Sardanapale ne sachant plus quel parti prendre, s'enferme dans son sérail avec toutes ses femmes, auxquelles il communique, en tremblant, le sort fatal qui lui est réservé.

Such a wretched state of things had lasted but too long ; a prey to the poignant remorse of a justly alarmed conscience, this new Sardanapalus, knowing not which way to turn, went and shut himself up in his seraglio with all his wives, whom he apprised tremblingly with the fate which was awaiting him.

## WORDS OF FIVE AND SIX SYLLABLES.

A-bré-vi-a-teur  
ab-ju-ra-ti-on  
a-ca-dé-mi-que  
blas-phé-ma-toi-re

bé-a-ti-fi-que  
bes-ti-a-li-té  
ca-té-chu-mè-ne  
con-sub-stan-ti-el

dé-li-bé-ra-tif  
dé-di-ca-toi-re  
ec-clé-si-as-te  
em-blé-ma-ti-que

A-ca-dé-mi-ci-en  
bé-né-fi-ci-aire  
com-mu-ni-ca-ti-ve  
dés-in-té-res-se-ment  
é-ga-li-sa-ti-on  
fon-da-men-ta-le-ment

gram-ma-ti-ca-le-ment  
his-to-ri-o-gra-phe  
in-ter-pré-ta-ti-on  
la-bo-ri-eu-se-ment  
mé-tro-po-li-tai-ne  
né-go-ci-a-ti-on

### FIFTH READING LESSON.

1. Un auteur Français qui malheureusement prostitua sa verve et sa plume à des compositions qui font rougir l'humanité, fit inscrire sur sa tombe les paroles suivantes. " Ci-gît P..., qui ne fut jamais rien, pas même académicien.

A French author who unfortunately polluted his pen and poetical genius by writings disgraceful to mankind, ordered the following inscription to be engraved on his tomb ; " Here lies P..., who was never any thing, not even an academician."

2. Il était néanmoins doué d'une profonde érudition, et Voltaire même, son contemporain, ne parlait pas plus grammaticalement que lui.

He was, however, endowed with a deep learning, and Voltaire himself, his contemporary, did not speak more grammatically than he did.



## WORDS OF SEVEN, EIGHT, AND NINE SYLLABLES.

Ar-ti-fi-ci-el-le-ment  
bé-a-ti-fi-ca-ti-on  
con-sub-stan-ti-el-le-ment  
dés-a-van-ta-geu-se-ment

In-com-pré-hen-si-bi-li-té  
ir-ré-con-ci-li-a-ble-ment  
mi-sé-ri-cor-di-eu-se-ment  
spi-ri-tu-a-li-sa-ti-on  
dé-na-tu-ra-li-sa-ti-on

in-di-vi-du-a-li-sa-ti-on  
in-cons-ti-tu-ti-on-na-li-té

ex-com-mu-ni-ca-ti-on  
im-pé-né-tra-bi-li-té  
ir-ré-con-ci-li-a-ble  
per-pen-di-cu-lai-re-ment

ir-ré-pré-hen-si-bi-li-té  
a-ris-to-dé-mo-cra-ti-que  
con-sti-tu-ti-on-nel-le-ment  
ex-tra-ju-di-ci-ai-re-ment

in-cons-ti-tu-ti-on-nel-le-ment

There are ten syllables in an-ti-cons-ti-tu-ti-on-nel-le-ment, the longest word in the French language.

## SIXTH READING LESSON.

1. Le pouvoir aristodémocratique n'a de force qu'autant qu'il agit constitutionnellement sur la nation qu'il gouverne.
2. Les béatifications ainsi que les excommunications foudroyantes de la Cour de Rome, sont bien moins fréquentes actuellement qu'elles n'étaient autrefois, lorsque des haines irréconciliables éclatèrent au sein même de l'Eglise du Christ, et firent couler à grands flots, le sang de tous ceux qui osaient refuser de croire à l'incompréhensibilité des mystères.

The aristodemocratic power is effective only when constitutionally used over the nation which it governs.

Beatifications and thundering excommunications from the Romish Court, are not so frequent now as they were formerly, when irreconcilable hatred burst even into the bosom of the Church of Christ, and caused floods of blood to be shed; all those who refused their belief to the incomprehensibility of mysteries, were its victims.

## A VOCABULARY,

## FRENCH AND ENGLISH,

OF THE MOST USUAL WORDS COMMONLY SPOKEN IN FRENCH  
CONVERSATION.

## OF THE UNIVERSE IN GENERAL.

## I.

<i>Dieu</i> m.	God
<i>créateur</i> m.	creator
<i>Jésus-Christ</i> m.	Jesus-Christ
<i>trinité</i> , f.	trinity
<i>saint-esprit</i> m.	Holy Ghost
<i>ange</i> m.	angel
<i>archange</i> m.	archangel
<i>prophète</i> m.	prophet
<i>Messie</i> m.	Messiah
<i>sauveur</i> m.	saviour
<i>rédeempteur</i> m.	redeemer
<i>Vièrge Marie</i> f.	Virgin Mary
<i>apôtre</i> m.	apostle
<i>évangéliste</i> m.	evangelist
<i>martyr</i> m.	martyr
<i>saint</i> m.	saint
<i>paradis</i> m.	paradise
<i>ciel</i> m.	heaven
<i>enfer</i> m.	hell
<i>diable</i> m.	devil
<i>nature</i> f.	nature
<i>univers</i> m.	universe
<i>monde</i> m.	world
<i>élément</i> m.	element

## II.

<i>la terre</i> f.	earth
<i>l'eau</i> f.	water

<i>le feu</i> m.	fire
<i>l'air</i> m.	air
<i>firmament</i> m.	sky
<i>étoile</i> f.	star
<i>planète</i> f.	planet
<i>comète</i> f.	comet
<i>constellation</i> f.	constellation
<i>soleil</i> m.	sun
<i>rayon du soleil</i> m.	sun-beam
<i>lune</i> f.	moon
<i>éclipse</i> f.	eclipse
<i>orage</i> m.	storm
<i>tonnerre</i> m.	thunder
<i>éclair</i> m.	lightning
<i>brouillard</i> m.	fog
<i>pluie</i> f.	rain
<i>arc-en-ciel</i> m.	rainbow
<i>ondée</i> f.	shower
<i>neige</i> f.	snow
<i>grêle</i> f.	hail
<i>glace</i> f.	ice
<i>gelée</i> f.	frost

## III.

<i>dégel</i> m.	thaw
<i>rosée</i> f.	dew
<i>créature</i> f.	creature
<i>globe</i> m.	globe
<i>sphère</i> f.	sphere
<i>hémisphère</i> m.	hemisphere

<i>horison m.</i>	horizon
<i>degré m.</i>	degree
<i>longitude f.</i>	longitude
<i>latitude f.</i>	latitude
<i>points cardinaux pl.</i>	} cardinal points
<i>l'orient or l'est m.</i>	
<i>le septentrion or le nord m.</i>	} north
<i>l'occident or l'ouest m.</i>	
<i>le midi or le sud m.</i>	} south
<i>climat m.</i>	
<i>région f.</i>	climate
<i>continent m.</i>	region
<i>l'Europe f.</i>	continent
<i>l'Asie f.</i>	Europe
<i>l'Afrique f.</i>	Asia
<i>l'Amérique f.</i>	Africa
<i>empire m.</i>	America
<i>royaume m.</i>	empire
	kingdom

## IV.

<i>république f.</i>	republic
<i>pays m.</i>	country
<i>colonie f.</i>	colony
<i>principauté f.</i>	principality
<i>électorat m.</i>	electorate
<i>province f.</i>	province
<i>comté m.</i>	shire or county
<i>île f.</i>	island
<i>presqu'île or péninsule f.</i>	} peninsula
<i>cap m.</i>	
<i>promontoire m.</i>	cape
<i>isthme m.</i>	promontory
<i>montagne f.</i>	isthmus
<i>mont m.</i>	mountain
<i>colline f.</i>	mount
<i>le sommet m.</i>	hill
<i>la pente f. or le penchant m.</i>	} the declivity
<i>hauteur f.</i>	
<i>vallée f.</i>	hillock
<i>vallon m.</i>	valley
<i>abîme m.</i>	dale
	abyss

<i>désert m.</i>	desert
<i>plaine f.</i>	plain
<i>marais m.</i>	marsh or fen

## V.

<i>rive f.</i>	bank (of a river)
<i>rivage m.</i>	shore
<i>côte f.</i>	coast

rocher m.

rock

roche f.

rock

roc m.

rock

For the French meaning of these three words, vide Dict of Noel and Chapsal.

<i>la cime f.</i>	the top
<i>pierre f.</i>	stone
<i>pont m.</i>	bridge
<i>chaussée f.</i>	causeway
<i>gué m.</i>	ford
<i>quai m.</i>	wharf or quay
<i>route f.</i>	road
<i>sentier m.</i>	path
<i>fossé m.</i>	ditch
<i>gravier m.</i>	gravel
<i>sable m.</i>	sand
<i>sablon m.</i>	small sand
<i>poussière f.</i>	dust
<i>océan m.</i>	ocean
<i>mer f.</i>	sea
<i>golfe m.</i>	gulf
<i>baie f.</i>	bay
<i>rade f.</i>	road (for ships)

## VI.

<i>anse f.</i>	creek
<i>canal m.</i>	channel
<i>détroit m.</i>	strait
<i>courant m.</i>	current
<i>marée f.</i>	tide
<i>flux m.</i>	flowing
<i>reflux m.</i>	ebbing
<i>vague f.</i>	wave
<i>flots m. pl.</i>	billows

<i>ondes</i> f. pl.	surge
<i>havre</i> m.	haven
<i>port</i> m.	harbour
<i>lac</i> m.	lake
<i>rivière</i> f.	river
<i>fleuve</i> m.	great river
<i>embouchure</i> f.	mouth of a river
<i>ruisseau</i> m.	brook
<i>débordement</i> m.	overflowing
<i>déluge</i> m.	deluge
<i>inondation</i> f.	inundation
<i>écluse</i> f.	flood-gate, sluice
<i>digue</i> f.	dike
<i>étang</i> m.	pond
<i>vivier</i> m.	fish-pond

## VII.

<i>réservoir</i> m.	water-bason
<i>abreuvoir</i> m.	watering-place
<i>bain</i> m.	bath
<i>citerne</i> f.	cistern
<i>fontaine</i> f.	fountain
<i>source</i> f.	source
<i>puits</i> m.	well
<i>pompe</i> f.	pump
<i>bateau</i> m.	boat
<i>barque</i> f.	bark
<i>bac</i> m.	ferry-boat
<i>coche d'eau</i> m.	barge
<i>gabare</i> f.	lighter
<i>navire</i> m.	ship
<i>vaisseau</i> m.	vessel
<i>paquebot</i> m.	packet-boat
<i>flamme</i> f.	blaze
<i>étincelle</i> f.	spark
<i>chaleur</i> f.	heat
<i>fumée</i> f.	smoke
<i>incendie</i> m.	conflagration
<i>chauffage</i> m.	fuel
<i>charbon</i> m.	coals

## VIII.

<i>charbon de</i>	} pit coal
<i>terre</i> m.	
<i>charbon de</i>	} charcoal
<i>bois</i> m.	
<i>braise</i> f.	small coal
<i>tourbe</i> f.	turf
<i>mottes</i> f. pl.	peat
<i>bois</i> m.	wood
<i>bûche</i> f.	log of wood
<i>fagot</i> m.	faggot
<i>copeaux</i> m. pl.	chips
<i>cendre</i> f.	ashes
<i>suie</i> f.	soot
<i>feu</i> m.	fire
<i>atmosphère</i> f.	atmosphere
<i>vent</i> m.	wind
<i>zéphyr</i> m.	zephyr
<i>vapeur</i> f.	vapour
<i>lumière</i> f.	light
<i>ténèbres</i> f. pl.	darkness
<i>chaleur</i> f.	heat
<i>froid</i> m.	cold
<i>nue, nuée</i> f.	cloud
<i>nuage</i> m.	cloud
<i>nielle</i> f.	blight
<i>humidité</i> f.	dampness
<i>serein</i> m.	mildew

## IX.

<i>tourbillon</i> m.	whirlwind
<i>orage</i> m.	storm
<i>tempête</i> f.	tempest
<i>calme</i> m.	calm
<i>éternité</i> f.	eternity
<i>temps</i> m.	time
<i>siècle</i> m.	age or century
<i>époque</i> f.	epoch
<i>période</i> * f.	period
<i>date</i> f.	date
<i>an</i> m. <i>année</i> f.	year
<i>mois</i> m.	month
<i>Janvier</i> m.	January
<i>Février</i> m.	February

\* *Période* is of the masculine gender when it means a summit, the highest pitch.



<i>Mars</i> m.	March
<i>Avril</i> m.	April
<i>Mai</i> m.	May
<i>Juin</i> m.	June
<i>Juillet</i> m.	July
<i>Août</i> m.	August
<i>Septembre</i> m.	September
<i>Octobre</i> m.	October
<i>Novembre</i> m.	November
<i>Décembre</i> , m.	December
<i>semaine</i> f.	week

## X.

<i>jour</i> m.	day
<i>journée</i> f.	day
<i>aujourd'hui</i> m.	to-day
<i>demain</i> m.	to-morrow
<i>après-demain</i> (adv.)	} after to-morrow
<i>hier</i> m.	
<i>Lundi</i> m.	Monday
<i>Mardi</i> m.	Tuesday
<i>Mercredi</i> m.	Wednesday
<i>Jeudi</i> m.	Thursday
<i>Vendredi</i> m.	Friday
<i>Samedi</i> m.	Saturday
<i>Dimanche</i> m.	Sunday
<i>heure</i> f.	hour
<i>demi-heure</i> f.	half-an-hour
<i>heure et demie</i> f*	hour and a half
<i>quart-d'heure</i> m.	{ quarter of an hour
<i>aurore</i> f.	aurora
<i>aube</i> f.	dawn
<i>le matin</i> m.	morning
<i>matinée</i> f.	forenoon
<i>midi</i> m.	noon

<i>l'après-midi</i> t.	} the afternoon
<i>l'après-dinée</i> f.	
<i>le soir</i> m.	} evening
<i>la soirée</i> f.	
<i>crépuscule</i> m.	twilight
<i>nuit</i> f.	night
<i>minuit</i> m.	midnight

## XI.

<i>minute</i> f.	minute
<i>seconde</i> f.	second
<i>moment</i> m.	moment
<i>instant</i> m.	instant
<i>saison</i> f.	season
<i>printemps</i> m.	spring
<i>été</i> m.	summer
<i>automne</i> † m. & f	autumn
<i>hiver</i> m.	winter
<i>carnaval</i> m.	carnival
<i>carême</i> m.	lent
<i>mi-carême</i> f.	mid-lent
<i>pâque</i> f. v. Dict.	Easter
<i>pentecôte</i> f.	Whit Sunday
<i>la Saint-Jean</i> †	Midsummer
<i>l'Avent</i> m.	the Advent
<i>Noël</i> m.	Christmas
<i>fête</i> f.	festival, holiday
<i>équinoxe</i> m.	equinox
<i>le solstice</i> m.	the solstices
<i>la canicule</i> f.	the dog-days
<i>la fenaison</i> f.	hay-harvest
<i>moisson</i> f.	harvest-time
<i>vendanges</i> f. pl.	} vintage
vide Dict.	
<i>la tonte</i> f.	shearing-time
<i>semailles</i> f. pl.	sowing-time
<i>congé</i> m.	play-day

\* When the word *demie* comes after the substantive, it takes the mute *e*, but never when it is placed before it,

† Used now only in the masculine gender.

‡ *La*, feminine article, relates to the word *fête*, which is understood.

## OF MAN.

## XII.

<i>genre humain</i> m.	mankind
<i>homme</i> m.	man
<i>femme</i> f.	woman
<i>sexe</i> m.	sex
<i>enfant</i> m.	child
<i>garçon</i> m.	boy
<i>filles</i> f.	girl
<i>vierge</i> f.	virgin
<i>virginité</i> f.	virginity
<i>enfance</i>	infancy
<i>jeunesse</i> f.	youth
<i>adolescence</i> f.	adolescence
<i>virilité</i>	} manhood
<i>maturité</i> f. d'âge	
<i>vieillesse</i> f.	old age
<i>décrépitude</i> f.	decrepitude
<i>jeune homme</i> m.	youth or lad
<i>jeune fille</i> f.	young girl or lass
<i>vieillard</i> m.	old man
<i>géant</i> m.	giant

## XIII.

<i>nain</i> m.	dwarf
<i>pigmée</i> m.	pigmy
<i>mari</i> m.	husband
<i>femme</i> f.	wife
<i>veuf</i> m.	widower
<i>veuve</i> f.	widow
<i>orphelin</i> m.	orphan (boy)
<i>orpheline</i> f.	orphan (girl)
<i>héritier</i> m.	heir
<i>héritière</i> f.	heiress
<i>maître</i> m.	master
<i>maîtresse</i> f.	mistress
<i>hôte</i> m.	landlord
<i>hôtesse</i> f.	landlady
<i>domestique</i> m.	servant
<i>servante</i> f.	maid-servant
<i>voisin</i> m.	neighbour
<i>voisine</i> f.	neighbour (fm)
<i>compagnon</i> m.	companion
<i>compagne</i> f.	companion (fm)

## OF THE BODY.

\* Words marked with an asterisk are equally used in the singular number.

## XIV.

<i>corps</i> m.	body
<i>membres</i> m. pl.	members
<i>tronc</i> m.	trunk
<i>tête</i> f.	head
<i>crâne</i> m.	skull
<i>front</i> m.	forehead
<i>visage</i> m.	face
<i>traits</i> m. pl.	features
<i>œil</i> m.	eye
<i>yeux</i> m. pl.	eyes
<i>sourcils</i> * m. pl.	eye-brows

<i>paupière</i> f.	eye-lid
<i>nez</i> m.	nose
<i>narines</i> * f. pl.	nostrils
<i>bouche</i> f.	mouth
<i>lèvres</i> * f. pl.	lips
<i>dent</i> f.	tooth
<i>gencives</i> * f. pl.	gums
<i>machoire</i> f.	jaw-bone
<i>langue</i> f.	tongue
<i>palais</i> m.	palate
<i>joues</i> * f. pl.	cheeks
<i>fossette</i> f.	dimple
<i>menton</i> m.	chin

<i>barbe</i> f.	beard
<i>tempes</i> * f. pl.	temples
<i>oreille</i> f.	ear

## XV.

<i>cheveux</i> m. pl.	hair
<i>cou</i> m.	neck
<i>gosier</i> m.	throat
<i>sein</i> m.	bosom
<i>mamelle</i> f.	breast
<i>ventre</i> m.	belly
<i>ceinture</i> f.	waist
<i>côté</i> m.	side
<i>"hanche</i> f.	haunch
<i>cuisses</i> * f. pl.	thighs
<i>genou</i> m.	knee
<i>jarret</i> m.	ham
<i>rotule</i> f.	ball of the knee
<i>jambe</i> f.	leg
<i>mollet</i> m.	calf of the leg
<i>pied</i> m.	foot
<i>talon</i> m.	heel
<i>orteil</i> m.	toe
<i>bras</i> m.	arm
<i>coude</i> m.	elbow
<i>l'aisselle</i> f.	the arm-pit
<i>épaule</i> f.	shoulder
<i>main</i> f.	hand
<i>poing</i> m.	fist
<i>poignet</i> m.	wrist
<i>doigt</i> m.	finger
<i>pouce</i> m.	thumb
<i>reins</i> m. pl.	loins

## XVI.

<i>ongle</i> m.	nail
<i>côte</i> f.	rib
<i>cerveau</i> m.	} brain
<i>cervelle</i> f.	
<i>squelette</i> m.	skeleton
<i>cœur</i> m.	heart
<i>poumon</i> m.	lungs
<i>foie</i> m.	liver
<i>rate</i> f.	spleen
<i>estomac</i> m.	stomach
<i>entrailles</i> f. pl.	entrails

<i>sang</i> m.	blood
<i>humeurs</i> * f. pl.	humours
<i>glande</i> f.	gland
<i>poil</i> m.	hair of the body
<i>chair</i> f.	flesh
<i>peau</i> f.	skin
<i>pores</i> * m. pl.	pores
<i>nerf</i> m.	nerve
<i>artère</i> f.	artery
<i>veine</i> f.	vein
<i>os</i> m.	bone
<i>moelle</i> f.	marrow
<i>ride</i> f.	wrinkle
<i>bouton</i> m.	pimple
<i>santé</i> f.	health
<i>tempérament</i> m.	constitution

## XVII.

<i>embonpoint</i> m.	plumpness
<i>maigreur</i> f.	leanness
<i>teint</i> m.	complexion
<i>rougeur</i> f.	redness
<i>pâleur</i> f.	paleness
<i>port</i> m.	countenance
<i>démarche</i> f.	gait
<i>geste</i> m.	gesture
<i>vivacité</i> f.	liveliness
<i>enjouement</i> m.	sprightliness
<i>gaieté</i> f.	gaiety
<i>beauté</i> f.	beauty
<i>charmes</i> * m. pl.	} charms
<i>attraits</i> m. pl.	
<i>appas</i> m. pl.	
<i>agrément</i> m.	agreeableness
<i>laideur</i> f.	ugliness
<i>taille</i> f.	shape, size
<i>voix</i> f.	voice
<i>parole</i>	speech
<i>silence</i> m.	silence
<i>action</i> f.	action
<i>mouvement</i> m.	motion
<i>repos</i> m.	rest
<i>grimace</i> f.	grimace
<i>ris, rire, m.</i>	laughter
<i>souris, sourire</i> m.	smile

## XVIII.

<i>humeur</i> f.	crossness
<i>soupir</i> m.	sigh
<i>gémissement</i> m.	groan
<i>assoupissement</i> m.	drowsiness
<i>sommeil</i> m.	sleep
<i>songe</i> m.	} dream
<i>rêve</i> m.	
<i>souffle</i> m.	} breath
<i>haleine</i> f.	
<i>respiration</i> f.	
<i>éternument</i> m.	sneezing
<i>vue</i> f.	sight
<i>ouïe</i> f.	hearing
<i>odorat</i> m.	smelling
<i>goût</i> m.	taste
<i>toucher</i> m.	feeling
<i>sentiment</i> m.	sense
<i>obscurité</i> f.	darkness
<i>ombre</i> f.	shade
<i>son</i> m.	sound
<i>bruit</i> m.	noise
<i>odeur</i> f.	smell
<i>puanteur</i> f.	stench
<i>saveur</i> f.	relish
<i>sensations</i> * f. pl.	sensations
<i>chatouillement</i> m.	tickling
<i>plaisir</i> m.	pleasure

## XIX.

<i>joie</i> f.	joy
<i>douleur</i> f.	pain
<i>faim</i> f.	hunger
<i>soif</i> f.	thirst
<i>dégoût</i> m.	surfeit
<i>maladie</i> f.	disease
<i>mal</i> m.	ailment
<i>incommodité</i> f.	illness
<i>infirmité</i> f.	infirmity
<i>indisposition</i> f.	disorder
<i>mal de dents</i> m.	tooth-ache
<i>mal de tête</i> m.	head-ache
<i>mal aux yeux</i> m.	sore eyes
<i>migraine</i> f.	megrim
<i>vertige</i> m.	dizziness
<i>évanouissement</i> m.	swooning
<i>défaillance</i> f.	fainting

<i>faiblesse</i> f.	swoon
<i>démangeaison</i> f.	itching
<i>pesanteur</i> f.	heaviness
<i>engourdisse-</i> <i>ment</i> m.	} numbness
<i>insomnie</i> f.	
<i>coup</i> m.	want of sleep
<i>contre-coup</i> m.	blow
<i>égratignure</i> f.	counter-blow
<i>écorchure</i> f.	scratch
<i>entorse</i> f.	excoriation
	sprain

## XX.

<i>foulure</i> f.	strain
<i>enflure</i> f.	swelling
<i>tumeur</i> f.	tumour
<i>meurtrissure</i> f.	bruise
<i>contusion</i> f.	contusion
<i>blessure</i> f.	wound
<i>cicatrice</i> f.	scar
<i>ulcère</i> m.	ulcer
<i>gangrène</i> f.	{ gangrene, mor- tification
<i>coupure</i> f.	
<i>brûlure</i> f.	cut
<i>cor</i> m.	burning
<i>durillon</i> m.	corn
<i>enrouement</i> m.	callosity
<i>rhume</i> m.	hoarseness
<i>toux</i> f.	cold
<i>coqueluche</i> f.	cough
<i>surdité</i> f.	hooping-cough
<i>frénésie</i> f.	deafness
<i>folie</i> f.	frenzy
<i>rage</i> f.	lunacy
<i>goutte</i> f.	madness
<i>convulsions</i> f. pl.	gout
<i>vapeurs</i> f. pl.	convulsive fits
<i>fièvre</i> f.	vapours
<i>frisson</i> m.	fever
<i>accès</i> m.	shivering
	fit

## XXI.

<i>délire</i> m.	delirium
<i>crise</i> f.	crisis
<i>médecine</i> f.	physic
<i>médecin</i> m.	physician



<i>chirurgien</i> m.	surgeon
<i>apothicaire</i> m.	apothecary
<i>accoucheur</i> m.	man-midwife
<i>sage-femme</i> f.	midwife
<i>consultation</i> f.	consultation
<i>ordonnance</i> f.	prescription
<i>remède</i> m.	remedy
<i>drogues</i> f. pl.	drugs
<i>poudres</i> * f. pl.	powders
<i>pilules</i> * f. pl.	pills
<i>saignée</i> f.	bleeding
<i>lancette</i> f.	lancet
<i>gouttes</i> * f. pl.	drops

<i>bain</i> m.	bath
<i>régime</i> m.	diet
<i>sirap</i> m.	sirup
<i>agonie</i> f.	agony
<i>mort</i> f.	death
<i>cadavre</i> m.	corpse
<i>vie</i> f.	life
<i>guérison</i> f.	recovery
<i>rechute</i> f.	relapse
<i>symptôme</i> m.	symptom
<i>convalescence</i> f.	{ fair way of re- covering

## OF THE MIND AND ITS FACULTIES.

## XXII.

<i>âme</i> f.	soul
<i>esprit</i> m.	mind
<i>génie</i> m.	genius
<i>raison</i> f.	reason
<i>entendement</i> m.	understanding
<i>jugement</i> m.	judgment
<i>sens</i> m.	sense
<i>pensée</i> f.	thought
<i>idée</i> f.	idea
<i>imagination</i> f.	imagination
<i>fantaisie</i> f.	fancy
<i>caprice</i> m.	whim
<i>volonté</i> f.	will
<i>liberté</i> f.	liberty
<i>bel esprit</i> m.	wit
<i>opinion</i> f.	opinion
<i>sentiment</i> m.	sentiment
<i>vérité</i> f.	truth
<i>erreur</i> f.	error
<i>vraisemblance</i> f.	likelihood
<i>probabilité</i> f.	probability
<i>apparence</i> f.	appearance
<i>méprise</i> f.	mistake
<i>bévue</i> f.	oversight
<i>science</i> f.	science

<i>connaissance</i> f.	knowledge
<i>pénétration</i> f.	penetration
<i>sagacité</i> f.	sagacity
<i>disposition</i> f.	disposition
<i>inclination</i> f.	inclination

## XXIII.

<i>capacité</i> f.	capacity
<i>mémoire</i> f.	memory
<i>souvenir</i> m.	remembrance
<i>oubli</i> m.	forgetfulness
<i>stupidité</i> f.	stupidity
<i>passions</i> * f. pl.	passions
<i>affections</i> * f. pl.	affections
<i>amour</i> m.	love
<i>amours</i> f. pl.	amours
<i>haine</i> f.	hatred
<i>désir</i> m.	desire
<i>crainte, peur</i> f.	fear
<i>appréhension</i> f.	apprehension
<i>espérance</i> f.	hope
<i>confiance</i> f.	confidence
<i>"honte</i> f.	shame
<i>timidité</i> f.	bashfulness
<i>"hardiesse</i> f.	boldness
<i>assurance</i> f.	confidence

<i>colère f.</i>	anger
<i>courroux m.</i>	wrath
<i>fureur f.</i>	fury
<i>rage f.</i>	rage
<i>ressentiment m.</i>	resentmunt
<i>vengeance f.</i>	revenge
<i>dépit m.</i>	spite
<i>déplaisir m.</i>	displeasure
<i>tristesse f.</i>	sadness
<i>chagrin m.</i>	grief
<i>peine f.</i>	sorrow

## XXIV.

<i>désespoir m.</i>	despair
<i>doute m.</i>	doubt
<i>soupçon m.</i>	suspicion
<i>envie f.</i>	envy
<i>jalousie f.</i>	jealousy
<i>pitié f.</i>	pity
<i>miséricorde f.</i>	mercy
<i>compassion f.</i>	compassion
<i>terreur f.</i>	terror
<i>épouvante f.</i>	fright
<i>indignation f.</i>	indignation
<i>vertu f.</i>	virtue
<i>charité f.</i>	charity
<i>justice f.</i>	justice
<i>tempérance f.</i>	temperance
<i>sobriété f.</i>	sobriety
<i>force f.</i>	fortitude
<i>modestie f.</i>	modesty
<i>pudeur f.</i>	bashfulness
<i>civilité f.</i>	civility
<i>politesse f.</i>	politeness
<i>honnêteté f.</i>	honesty
<i>complaisance f.</i>	complaisance
<i>douceur f.</i>	sweetness
<i>bonté f.</i>	goodness
<i>amitié f.</i>	friendship
<i>union f.</i>	union
<i>concorde f.</i>	concord
<i>paix f.</i>	peace
<i>tranquillité f.</i>	tranquillity

## XXV.

<i>patience f.</i>	patience
<i>prudence f.</i>	prudence

<i>économie f.</i>	economy
<i>habileté f.</i>	skill
<i>industrie f.</i>	industry
<i>soin m.</i>	care
<i>diligence f.</i>	diligence
<i>exactitude f.</i>	exactness
<i>honneur m.</i>	honour
<i>probité f.</i>	probity
<i>désintéresse-</i>	} disinterested-
<i>ment m.</i>	
<i>sagesse f.</i>	wisdom
<i>constance f.</i>	constancy
<i>bienveillance f.</i>	benevolence
<i>émulation f.</i>	emulation
<i>faueur f.</i>	favour
<i>valeur f.</i>	valour
<i>bravoure f.</i>	bravery
<i>courage m.</i>	courage
<i> finesse f., ruse f.</i>	cunning
<i>adresse f.</i>	skill
<i>chasteté f.</i>	chastity
<i>innocence f.</i>	innocence
<i>libéralité f.</i>	liberality
<i>générosité f.</i>	generosity
<i>reconnaissance f.</i>	gratitude
<i>frugalité f.</i>	frugality
<i>prospérité f.</i>	prosperity
<i>adversité f.</i>	adversity

## XXVI.

<i>mœurs f. pl.</i>	manners
<i>bonheur m.</i>	happiness
<i>récompense f.</i>	reward
<i>prix m.</i>	prize
<i>présent m.</i>	present
<i>don m.</i>	gift
<i>prêt m.</i>	loan
<i>grâce f.</i>	grace
<i>réputation f.</i>	fame
<i>vice m.</i>	vice
<i>défaut m.</i>	defect
<i>imperfection f.</i>	imperfection
<i>avarice f.</i>	avarice
<i>avidité f.</i>	greediness
<i>orgueil m.</i>	pride
<i> paresse f.</i>	idleness
<i>fainéantise f.</i>	slothfulness

<i>lâcheté</i> f.	sluggishness
<i>nonchalance</i> f.	carelessness
<i>luxe</i> m.	luxury, pomp
<i>mollesse</i> f.	effeminacy
<i>impureté</i> f.	lewdness
<i>débauche</i> f.	debauchery
<i>dissolution</i> f.	dissoluteness
<i>libertinage</i> m.	libertinism
<i>désordre</i> m.	disorderly life
<i>dérèglement</i> m.	licentiousness
<i>mépris</i> m.	contempt
<i>raillerie</i> f.	jest
<i>moquerie</i> f.	mockery

## XXVII.

<i>médiance</i> f.	{ detraction or slander
<i>calomnie</i> f.	calumny
<i>crime</i> m.	crime
<i>malice</i> f.	malice
<i>méchanceté</i> f.	wickedness
<i>tromperie</i> f.	deceit
<i>parjure</i> m.	perjury
<i>friponnerie</i> f.	knavery
<i>fourberie</i> f.	guile, roguery
<i>enchantement</i> m.	witchcraft
<i>injustice</i> f.	injustice
<i>tort</i> m.	wrong
<i>usure</i> f.	usury
<i>achat</i> m.	purchase
<i>vente</i> f.	sale
<i>troc</i> m.	barter
<i>gage</i> m.	pledge
<i>dépôt</i> m.	trust
<i>contrat</i> m.	contract
<i>marché</i> m.	bargain
<i>bassesse</i> f.	meanness
<i>impudence</i> f.	impudence
<i>effronterie</i> f.	effrontery
<i>audace</i> f.	audaciousness
<i>témérité</i> f.	temerity
<i>poltronnerie</i> f.	cowardness
<i>opiniâtreté</i> f.	stubbornness
<i>obstination</i> f.	obstinacy
<i>cruauté</i> f.	cruelty
<i>dispute</i> f.	dispute

## XXVIII.

<i>querelle</i> f.	quarrel
<i>brouillerie</i> f.	broil
<i>babil</i> m.	babbling
<i>caquet</i> m.	prattling
<i>inconstance</i> f.	inconstancy
<i>ingratitude</i> f.	ungratefulness
<i>ambition</i> f.	ambition
<i>prodigalité</i> f.	prodigality
<i>gourmandise</i> f.	gluttony
<i>impolitesse</i> f.	unpoliteness
<i>incivilité</i> f.	incivility
<i>dissension</i> f.	dissension
<i>impatience</i> f.	impatience
<i>imprudence</i> f.	imprudence
<i>négligence</i> f.	negligence
<i>malhonnêteté</i> f.	rudeness
<i>déshonneur</i> m.	disgrace
<i>exil</i> m.	exile
<i>bannissement</i> m.	banishment
<i>pusillanimité</i> f.	pusillanimity
<i>trahison</i> f.	treachery
<i>perfidie</i> f.	perfidiousness
<i>punition</i> f.	punishment
<i>châtiment</i> m.	chastisement
<i>légèreté</i> f.	levity
<i>coquetterie</i> f.	coquetry
<i>badinage</i> m.	sport
<i>larcin</i> m.	robbery
<i>vol</i> m.	theft
<i>filou</i> m.	pickpocket

## XXIX.

<i>tromperie</i> f.	deceit
<i>ivrognerie</i> f.	} drunkenness
<i>ivresse</i> f.	
<i>assassinat</i> m.	murder
<i>meurtre</i> m.	manslaughter
<i>mensonge</i> m.	lie
<i>fausseté</i> f.	falsehood
<i>conte</i> m.	tale
<i>serment</i> m.	oath
<i>malheur</i> m.	misfortune
<i>folie</i> f.	folly
<i>extravagance</i> f.	madness
<i>coutume</i> m.	custom

<i>usage</i> m.	use
<i>pratique</i> f.	practice
<i>habitude</i> f.	habit
<i>licence</i> f.	licentiousness
<i>excès</i> m.	excess
<i>tour</i> m.	trick
<i>bagatelles</i> f. pl.	trifles

<i>faute</i> f.	fault
<i>faiblesse</i> f.	weakness
<i>faible</i> m.	foible
<i>affront</i> m.	affront
<i>outrage</i> m.	outrage
<i>insulte</i> f.	insult

## OF QUADRUPEDS.

## XXX.

<i>bête</i> f.	beast
<i>animal</i> m.	animal
<i>animal domes- tique</i> }	tame beast
<i>bête de somme</i>	beast of burden
<i>monture</i> f.	{ beast for the saddle
<i>cheval</i> m.	horse
<i>cavalle</i> f.	mare
<i>jument</i> f.	mare
<i>étalon</i> m.	stallion
<i>poulain</i> m.	colt
<i>pouliche</i> f.	filly
<i>bidet</i> m.	pony
<i>âne</i> m.	ass
<i>ânesse</i> f.	milk-ass
<i>ânon</i> m.	young ass
<i>mulet</i> m.	mule
<i>mule</i> f.	she-mule
<i>bête à cornes</i> f.	horned-beast
<i>bœuf</i> m.	ox
<i>buffle</i> m.	buffalo
<i>taureau</i> m.	bull
<i>vache</i> f.	cow
<i>génisse</i> f.	heifer
<i>veau</i> m.	calf
<i>bouvillon</i> m.	bullock
<i>renne</i> m.	rein-deer
<i>brebis</i> f.	ewe
<i>mouton</i> m.	wether
<i>bélier</i> m.	ram
<i>agneau</i> m.	lamb

<i>chèvre</i> f.	she-goat
<i>bouc</i> m.	he-goat
<i>chevreau</i> m.	kid
<i>cochon</i> m.	hog
<i>porc</i> m.	pig
<i>porceau</i> m.	pig
<i>truie</i> f.	sow
<i>cochon de lait</i>	sucking pig
<i>cochon d'Inde</i>	guinea pig
<i>verrat</i> m.	boar
<i>sanglier</i> m.	wild boar
<i>laie</i> f.	wild sow
<i>marcassin</i> m.	young wild boar
<i>bête fauve</i>	wild deer
<i>cerf</i> m.	stag
<i>biche</i> f.	hind
<i>faon</i> m. (fan)	fawn
<i>daim</i> m.	fallow-deer
<i>daim mâle</i>	buck
<i>daim femelle</i>	doe
<i>chevreuil</i> m.	roe-buck
<i>chevrette</i> f.	roe
<i>chamois</i> m.	chamois
<i>lion</i> m.	lion
<i>lionne</i> f.	lioness
<i>lionceau</i> m.	lion's whelp
<i>tigre</i> m.	tiger
<i>tigresse</i> f.	tigress
<i>ours</i> m.	bear
<i>ourson</i> m.	bear's cub
<i>zèbre</i> m.	zebra
<i>girafe</i> f.	giraffe
<i>léopard</i> m.	leopard
<i>caméléopard</i> m.	cameleopard

<i>rhinocéros</i> m.	rhinoceros	<i>épagneul</i> m.	spaniel
<i>hippopotame</i> m.	river-horse	<i>basset</i> m.	terrier
<i>éléphant</i> m.	elephant	<i>barbet</i> m.	shagged-dog
<i>chameau</i> m.	camel	<i>chien d'arrêt</i>	pointer
<i>dromadaire</i> m.	dromedary	<i>meute de chiens</i>	pack of hounds
<i>lama</i> m.	lama	<i>chat, matou</i> m.	cat, tom-cat
<i>buffletin</i> m.	young buffalo	<i>chatte</i> f.	she-cat, puss
<i>bufflone†</i> f.	female buffalo	<i>chaton</i> m.	kitten
<i>hyène</i> f.	hyena	<i>minon</i> m.	puss
<i>panthère</i> f.	panther	<i>minet</i> m. <i>mi-</i>	} young kitten
<i>once</i> f.	ounce	<i>nette</i> f.	
<i>licorne</i> f.	unicorn	<i>singe</i> m.	monkey
<i>élan</i> m.	elk	<i>guenon</i> f.	ape
<i>loup</i> m.	wolf	<i>magot, babou-</i>	} baboon
<i>louve</i> f.	she-wolf	<i>in</i> m.	
<i>louveteau</i> m.	wolf's cub	<i>gazelle</i> f.	antelope
<i>lynx</i> m.	lynx	<i>belette</i> f.	weasel
<i>renard</i> m.	fox	<i>putois</i> m.	pole-cat
<i>taisson</i> m.	brock	<i>fouine</i> f.	pole-cat
<i>blaireau</i> m.	badger	<i>genette</i> f.	wild-cat
<i>castor</i> m.	beaver	<i>musc</i> m.	musk-cat
<i>hermine</i> f.	ermine	<i>loir</i> m.	dormouse
<i>marte, zibeline</i>	marten, sable	<i>marmotte</i> f.	marmot
<i>écureuil</i> m.	squirrel	<i>taupe</i> f.	mole
<i>'hérisson</i> m.	hedge-hog	<i>rat</i> m.	rat
<i>porc-épic</i> m.	porcupine	<i>souris</i> f.	mouse
<i>loutre</i> f.	otter	<i>tortue</i> f.	tortoise
<i>raton</i> m.	raccoon	<i>bétail</i> m. <i>bes-</i>	} cattle
<i>furet</i> m.	ferret	<i>tiaux</i>	
<i>lièvre</i> m.	hare	<i>troupeau</i> m.	flock, herd
<i>'hase</i> m.	doe-hare	<i>pâtre, berger</i> m.	shepherd
<i>levraut</i> m.	leveret	<i>bergère</i> f.	shepherdess
<i>lapin</i> m.	rabbit	<i>vacher, bouvier</i>	cow-herd
<i>lapine</i> f.	doe-rabbit	<i>porcher</i> m.	swine-herd
<i>chien</i> m.	dog	<i>chasse</i> f.	hunting
<i>chienne</i> f.	bitch	<i>chasseur</i> m.	hunter
<i>lice</i> f.	hound-bitch	<i>braconnier</i> m.	poacher
<i>levrier</i> m.	greyhound	<i>gibier, m. venai-</i>	} game
<i>levrette</i> f.	greyhound-bitch	<i>son</i> f.	
<i>dogue</i> m.	bull-dog	<i>fusil</i> m.	gun
<i>doguin</i> m.	whelp	<i>gibecière</i> f.	pouch
<i>mâtin</i> m.	mastiff	<i>tiré</i>	shooting
<i>limier</i> m.	blood-hound	<i>tireur</i> m.	shooter
<i>bichon</i> m.	lap-dog	<i>garde-chasse</i> m.	gamekeeper

† The French Academy spells that word with double *nn*, but without giving any reason for so doing.



## OF BIRDS.

## XXXI.

<i>oiseau</i> m.	bird
<i>oiselet, oisillon</i> m.	little bird
<i>volaille</i> f.	fowl
<i>cog</i> m.	cock
<i>poule</i> f.	hen
<i>poulet</i> m.	chicken
<i>poussin</i> m.	young chicken
<i>cochet</i> m.	cockerel
<i>poularde</i> f.	pullet
<i>chapon</i> m.	capon
<i>cog d'Inde,</i> <i>dindon</i> m.	} turkey-cock
<i>dinde</i> m.	
<i>dindonneau</i> m.	turkey-hen
<i>oie</i> f.	young turkey
<i>jars</i> m.	goose
<i>oison</i> m.	gander
<i>canard</i> m.	gosling
<i>cane</i> f.	drake
<i>caneton</i> m.	} duckling
<i>canette</i> f.	
<i>pigeon</i> m.	pigeon
<i>colombe</i> f.	dove
<i>serin, canari</i> m.	canary-bird
<i>perroquet</i> m.	parrot
<i>perruche</i> f.	paroquet
<i>moineau</i> m.	} sparrow
<i>passereau</i> m.	
<i>hirondelle</i> f.	swallow
<i>martinet</i> m.	martin
<i>rossignol</i> m.	nightingale
<i>chardonneret</i> m.	goldfinch
<i>pinson</i> m.	chaffinch
<i>verdier</i> m.	greenfinch
<i>bouvreuil</i> m.	bullfinch
<i>linot</i> m. <i>linote</i> f.	linnet
<i>rouge-gorge</i> m.	redbreast, robin
<i>merle</i> m.	blackbird
<i>grive</i> f.	thrush
<i>geai</i> m.	jay
<i>pie</i> f.	magpie

<i>alouette</i> f.	lark
<i>bergeronnette</i>	wagtail
<i>alcyon</i> or <i>mar-</i> <i>tin-pêcheur</i>	} king's fisher
<i>pivert</i> m.	
<i>mésange</i> f.	woodpecker
<i>pluvier</i> m.	tit
<i>roitelet</i> m.	plover
<i>vanneau</i> m.	wren
<i>butor</i> m.	lapwing
<i>becfigue</i> m.	bittern
<i>étourneau</i> m.	beccafico
<i>sansonnet</i> m.	starling
<i>bruant</i> m.	starling
<i>coucou</i> m.	yellow-hammer
<i>freux, grolle</i> m.	cuckoo
<i>corbeau</i> m.	rook
<i>corneille</i> m.	raven
<i>hibou</i> m.	crow
<i>chouette</i> f.	owl
<i>buse</i> f.	screech-owl
<i>choucas</i> m.	buzzard
<i>aigle</i> m.	chough
<i>aiglon</i> m.	eagle
<i>épervier</i> m.	eaglet
<i>émouchet</i> m.	sparrow-hawk
<i>milan</i> m.	musket-hawk
<i>faucon</i> m.	kite
<i>cormoran</i> m.	falcon
<i>plongeon</i> m.	cormorant
<i>héron</i> m.	didapper
<i>cigogne</i> f.	heron
<i>outarde</i> f.	stork
<i>pélican</i> m.	bustard
<i>autour</i> m.	pelican
<i>vautour</i> m.	gos-hawk
<i>griffon</i> m.	vulture
<i>huppe</i> f.	griffin
<i>mouette</i> f.	lapwing
<i>perdrix</i> f.	gull
<i>bartavelle</i> f.	partridge
<i>perdreau</i> m.	{ large red par-
	tridge
	quail

<i>cailleteau</i> m.	young quail	<i>paonne</i> f.	pea-hen
<i>faisan</i> m.	pheasant	<i>paonneau</i> m.	young peacock
<i>faisandeau</i> m.	young pheasant	<i>cygne</i> m.	swan
<i>bécasse</i> f.	woodcock	<i>autruche</i> f.	ostrich
<i>bécassine</i> f.	snipe	<i>pintade</i> f.	pintado
<i>ortolan</i> m.	ortolan	<i>fou de bassan</i> m.	gannet
<i>tourterelle</i> f.	turtle-dove	<i>pingoin</i> m.	razor-bill
<i>gélinotte</i> f.	godwit	<i>chauve-souris</i> f.	bat
<i>francolin</i> m.	francoline	<i>chasse aux</i>	} fowling
<i>ramier</i> m.	wood-pigeon	<i>oiseaux</i>	
<i>macreuse</i> f.	sea-duck	<i>appeau</i> m.	bird-call
<i>sarcelle</i> f.	teal	<i>gluaux</i> m.	lime twig
<i>grue</i> f.	crane	<i>trébuchet</i> m.	bird-trap
<i>courlis</i> m.	curlew	<i>filets</i> * m. pl.	nets
<i>foulque</i> m.	{ coot, moor-	<i>oiseleur</i> m.	bird-catcher
<i>poule d'eau</i>	{ cock or hen	<i>oiselier</i> m.	bird-seller
<i>paon</i> m.	moor-hen	<i>volière</i> f.	aviary
	peacock		

## OF FISHES.

## XXXII.

<i>poisson</i> m.	fish	<i>sole</i> f.	sole
<i>esturgeon</i> m.	sturgeon	<i>sardine</i> f.	sprat
<i>turbot</i> m.	turbot	<i>thon</i> m.	tunny
<i>saumon</i> m.	salmon	<i>plie</i> f.	plaice
<i>rouget</i> m.	roach	<i>congre</i> m.	conger
<i>brochet</i> m.	pike	<i>merlan</i> m.	whiting
<i>carpe</i> f.	carp	<i>merluche</i> f.	haddock
<i>truite</i> f.	trout	<i>hareng</i> m.	herring
<i>perche</i> f.	perch	<i>sèche</i> f.	cuttle fish
<i>cabillaud</i> m.	fresh cod	<i>limande</i> f.	burt, bret fish
<i>morue</i> f.	stock fish	<i>lamproie</i> m.	lamprey
<i>raie</i> f.	skate	<i>homard, lan-</i>	} lobster
<i>tanche</i> f.	tench	<i>gouste</i>	
<i>éperlan</i> m.	smelt	<i>écrevisse de</i>	
<i>maquereau</i> m.	mackerel	<i>mer</i> f.	
<i>surmulet</i> m.	mullet	<i>écrevisse</i> f.	crawfish
<i>carrelet</i> m.	flounder	<i>crabe</i> m.	crab
<i>barbeau</i> m.	barbel	<i>crevette</i> f.	prawn
<i>alose</i> m.	shad	<i>chevrette</i> f.	shrimp
		<i>anguille</i> f.	eel
		<i>anchois</i> m.	anchovy

<i>goujon</i> m.	gudgeon	<i>chien marin</i> m.	sea-dog
<i>véron</i> m.	minnow	<i>loup marin</i> m.	sea-wolf
<i>lotte, barbotte</i> f.	eel-pout	<i>hérisson de</i>	} sea-urchin
<i>loche</i> f.	{ loach, ground-	<i>mer</i> m.	
	{ ling	<i>frai</i> m.	fry
<i>morue salée</i> f.	salt-fish	<i>fretin</i> m.	young fish
<i>barbue</i> f.	dab	<i>laite</i> f.	soft roe
<i>marsouin</i> m.	{ sea-nog, por-	<i>œufs</i> m.	spawn, hard roe
	{ poise	<i>museau</i> m.	snout
<i>espadon</i> m.	saw-fish	<i>ouies</i> f.	gills
<i>porcelaine</i> f.	sea-snail	<i>nageoires</i> f.	fins
<i>tortue</i> f.	tortoise	<i>écailles</i> f.	scales
<i>huitre</i> f.	oyster	<i>coquilles</i> f.	shells
<i>pétoncle</i> m.	cockle	<i>arêtes</i> f.	bones
<i>moule</i> f.	muscle	<i>pinces, braques</i> l.	claws
<i>baleine</i> f.	whale	<i>appât, amorce</i>	bait
<i>cachalot</i> m.	cachalot	<i>pêcheur</i> m.	fisherman
<i>requin</i> m.	shark	<i>pêche</i> f.	fishery
<i>dauphin</i> m.	dolphin	<i>pêche à la ligne</i>	angling

## OF REPTILES AND INSECTS.

## XXXIII.

<i>grenouille</i> f.	frog	<i>grillon</i> m.	cricket
<i>serpent</i> m.	serpent	<i>perce-oreille</i> m.	ear-wig
<i>couleuvre</i> f.	adder	<i>teigne</i> f.	moth
<i>vipère</i> f.	viper	<i>ciron</i> m.	hand-worm
<i>scorpion</i> m.	scorpion	<i>fourmi</i> f.	ant
<i>aspic</i> m.	aspick	<i>charançon</i> m.	weevil
<i>basilic</i> m.	basilisk	<i>cloporte</i> m.	wood-louse
<i>dragon</i> m.	dragon	<i>tique</i> m.	tick
<i>tarentule</i> f.	tarantula	<i>pou</i> m.	louse
<i>crapeau</i> m.	toad	<i>lente</i> f.	nit
<i>lézard</i> m.	lizard	<i>puce</i> f.	flea
<i>sangsue</i> f.	leech	<i>punaise</i> f.	bug
<i>limace</i> f.	slug	<i>chenille</i> f.	caterpillar
<i>ver</i> m.	worm	<i>papillon</i> m.	butterfly
<i>ver-luisant</i> m.	glow-worm	<i>mouche</i> f.	fly
<i>ver-coquin</i> m.	vine-grub	<i>abeille</i> f.	bee
<i>ver à soie</i> m.	silk-worm	<i>frelon</i> m.	hornet
<i>escargot</i> m.	snail	<i>bourdon</i> m.	drone
<i>escarbot</i> m.	beetle	<i>guêpe</i> f.	wasp
		<i>taon</i> m.	oxfly
		<i>cousin</i> m.	gnat

<i>cantharide</i> f.	Spanish-fly	<i>essaim d'abeilles</i>	swarm of bees
<i>hanneton</i> m.	cockchafer	<i>miel</i> m.	honey
<i>sauterelle</i> f.	grass-hopper	<i>cire</i> f.	wax
<i>cigale</i> f.	balm-cricket	<i>rayon de miel</i> m.	honeycomb
<i>araignée</i> f.	spider	<i>ruche</i> f.	hive
<i>toile d'araignée</i>	cobweb	<i>fournilière</i> f.	ant-hill

## OF MEATS AND DRINKS.

## XXXIV.

<i>nourriture</i> f.	nourishment
<i>alimens*</i> m. pl.	food
<i>vivres</i> m. pl.	victuals
<i>provision</i> f.	provision
<i>repas</i> m.	meal
<i>déjeuner</i> m.	breakfast
<i>dîner</i> m.	dinner
<i>goûter</i> m.	{ afternoon's { luncheon
<i>souper</i> m.	supper
<i>collation</i> f.	collation
<i>festin</i> m.	feast
<i>régal</i> m.	treat
<i>pain</i> m.	bread
<i>croûte</i> f.	crust
<i>mie</i> f.	crumb
<i>farine</i> f.	meal
<i>son</i> m.	bran
<i>pâte</i> f.	dough
<i>levain</i> m.	leaven
<i>morceau</i> m.	bit, morsel
<i>tranche</i> f.	slice
<i>bouchée</i> f.	mouthful
<i>viande</i> f.	meat
<i>bouilli</i> m.	boiled meat
<i>rôt, rôti</i> m.	roast meat
<i>bœuf</i> m.	beef

## XXXV.

<i>mouton</i> m.	mutton
<i>agneau</i> m.	lamb

<i>veau</i> m.	veal
<i>porc</i> m.	pork
<i>venaison</i> f.	venison
<i>volaille</i> f.	fowls
<i>gibier</i> m.	game
<i>gigot</i> m.	a leg of mutton
<i>andouilles*</i> f. pl.	chitterlings
<i>saucisses*</i> f. pl.	sausages
<i>jambon</i> m.	ham
<i>lard</i> m.	bacon
<i>moutarde</i> f.	mustard
<i>soupe</i> f.	soup
<i>potage</i> m.	pottage
<i>bouillon</i> m.	broth
<i>consommé</i> m.	jelly broth
<i>ragout</i> m.	ragout
<i>fricassée</i> f.	fricassee
<i>jus</i> m.	gravy
<i>sauce</i> f.	sauce
<i>poisson</i> m.	fish
<i>salade</i> f.	salad
<i>sel</i> m.	salt
<i>huile</i> f.	oil
<i>vinaigre</i> m.	vinegar

## XXXVI.

<i>verjus</i> m.	verjuice
<i>anchois</i> m.	anchovies
<i>épices</i> f. pl.	spices
<i>poivre</i> m.	pepper
<i>gingembre</i> m.	ginger
<i>muscade</i> f.	nutmeg
<i>mâcis</i> m.	mace

<i>girofle</i> m. ( <i>clous de</i> )	} cloves
<i>cannelle</i> f.	cinnamon
<i>oublies</i> * f. pl.	thin cakes
<i>sucré</i> m.	sugar
<i>cassonade</i> f.	moist sugar
<i>dessert</i> m.	dessert
<i>fruit</i> m.	fruit
<i>pâté</i> m.	pie
<i>gâteau</i> m.	cake
<i>tourte, tarte</i> f.	tart
<i>biscuit</i> m.	biscuit
<i>macaron</i> m.	macaroon
<i>crêpes</i> m. pl.	pancakes
<i>confiture</i> f.	sweetmeats
<i>gelée</i> f.	jelly
<i>marmelade</i> f.	marmelade
<i>conserves</i> f.	conserves
<i>tablettes</i> f. pl.	lozenges
<i>dragées</i> f. pl.	sugar-plumbs

## XXXVII.

<i>pralines</i> f. pl.	crisp-almonds
<i>fromage</i> m.	cheese

<i>beurre</i> m.	butter
<i>lait</i> m.	milk
<i>crème</i> f.	cream
<i>œuf</i> m.	egg
<i>coque</i> f.	shell
<i>blanc</i> m.	white
<i>jaune</i> m.	yolk
<i>boisson</i> f.	drink
<i>liqueur</i> f.	liquor
<i>thé</i> m.	tea
<i>café</i> m.	coffee
<i>chocolat</i> m.	chocolate
<i>limonade</i> f.	lemonade
<i>ponche</i> m.	punch
<i>vin</i> m.	wine
<i>bière</i> f.	beer
<i>eau-de-vie</i> f.	brandy
<i>nectar</i> m.	nectar
<i>ambrosie</i> f.	ambrosia
<i>cidre</i> m.	cyder
<i>poiré</i> m.	perry
<i>hydromel</i> m.	mead
<i>sirop</i> m.	syrup
<i>lie</i> f.	drugs

## OF THE DRESS, APPAREL, &amp;c.

## XXXVIII.

<i>habillement</i> m.	dress
<i>hardes</i> f. pl.	clothes
<i>habit</i> m.	a suit of clothes
<i>veste</i> f. <i>jaquette</i> † f.	} jacket
<i>gilet</i> m.	waistcoat
<i>manches</i> f. pl.	sleeves
<i>poches</i> f. pl.	pockets
<i>bouton</i> m.	button
<i>doublure</i> f.	lining
<i>couture</i> f.	seam

<i>culotte</i> f.	breeches
<i>gousset</i> m.	fob
<i>drap</i> m.	cloth
<i>soie</i> f.	silk
<i>velours</i> m.	velvet
<i>serge</i> f.	surge
<i>basin</i> m.	dimity
<i>flanelle</i> f.	flannel
<i>étouffe</i> f.	stuff
<i>manteau</i> m.	cloak
<i>surtout</i> m.	surtout
<i>redingote</i> f.	riding-coat
<i>linge</i> m.	linen

*Carmagnole* or *justaucorps*, implies the same meaning as *veste*.



<i>toile</i> f.	linen-cloth
<i>batiste</i> f.	cambric
<i>mousseline</i> f.	muslin
<i>linon</i> m.	lawn
<i>chemise</i> f.	shirt
<i>jabot</i> m.	frill
<i>chemisette</i> f.	dress-front
<i>cravate</i> f.	cravat
<i>bas</i> * m. pl.	stockings
<i>chaussettes</i> * f. pl.	{ under or half- stockings

## XXXIX.

<i>jarretières</i> f. pl.	garters
<i>laine</i> f.	wool
<i>fil</i> m.	thread
<i>coton</i> m.	cotton
<i>maille</i> f.	stitch
<i>trou</i> m.	hole
<i>chaussons</i> * m. pl.	socks
<i>guêtres</i> * f. pl.	spatterdashes
<i>souliers</i> * m. pl.	shoes
<i>escarpins</i> * m. pl.	pumps
<i>semelle</i> f.	sole
<i>bottes</i> * f. pl.	boots
<i>boucles</i> * f. pl.	buckles
<i>cuir</i> m.	leather
<i>chapeau</i> m.	hat
<i>perruque</i> f.	wig
<i>jupe</i> f.	petticoat
<i>jupon</i> m.	under petticoat
<i>satin</i> m.	satin
<i>taffetas</i> m.	taffety
<i>gaze</i> f.	gauze
<i>coiffure</i> f.	head-dress
<i>coiffe</i> f.	hood
<i>collier</i> m.	necklace
<i>boucles d'oreilles</i> f. pl.*	{ ear-rings
<i>gants</i> * m. pl.	
	gloves

<i>mitaines</i> * f. pl.	mittens
<i>tablier</i> m.	apron
<i>mules</i> * f. pl.	{ slippers
<i>pantoufles</i> * f. pl.	
<i>bague</i> f.	ring
<i>bijou</i> m.	jewel

## XL.

<i>bracelet</i> m.	bracelet
<i>dentelle</i> f.	lace
<i>blonde</i> f.	blond lace
<i>éventail</i> m.	fan
<i>manchon</i> m.	muff
<i>agrafe</i> f.	clasp
<i>épingle</i> f.	pin
<i>aiguille</i> f.	needle
<i>étui</i> m.	case
<i>dé</i> m.	thimble
<i>masque</i> m.	mask
<i>voile</i> m.	veil
<i>tabatière</i> f.	snuff-box
<i>tabac</i> m.	snuff
<i>tabac (à fumer)</i> m.	tobacco
<i>bourse</i> f.	purse
<i>argent</i> m.	money
<i>porte-feuille</i> m.	pocket-book
<i>ciseaux</i> m. pl.	scissors
<i>crayon</i> m.	pencil
<i>mouchoir</i> m.	handkerchief
<i>lunettes</i> f. pl.	spectacles
<i>lorgnette</i> f.	spying-glass
<i>conserves</i> f. pl.	preserves
<i>bouquet</i> m.	nosegay
<i>canne</i> f.	cane
<i>cordon</i> m.	string
<i>épée</i> f.	sword
<i>montre</i> f.	watch
<i>boîte</i> f.	box
<i>chaîne</i> f.	chain

## OF A HOUSE AND FURNITURE.

## XLI.

<i>maison</i> f.	house
<i>hôtel</i> m.	{ nobleman's house
<i>hôtellerie</i> f.	inn
<i>château</i> m.	castle
<i>palais</i> m.	palace
<i>couronne</i> f.	crown
<i>trône</i> m.	throne
<i>sceptre</i> m.	sceptre
<i>aile</i> f.	wing
<i>pavillon</i> m.	pavilion
<i>fondemens</i> * m. pl.	foundation
<i>mur</i> m. <i>muraille</i> f.	wall
<i>bâtiment</i> m.	building
<i>matériaux</i> m. pl.	materials
<i>pierre</i> f.	stone
<i>brique</i> f.	brick
<i>mortier</i> m.	mortar
<i>chaux</i> f.	lime
<i>plâtre</i> m.	plaster
<i>ciment</i> m.	cement
<i>tuile</i> f.	tile
<i>ardoise</i> f.	slate
<i>charpente</i> f.	timber-work
<i>poutre</i> f.	beam
<i>solive</i> f.	joist
<i>échelle</i> f.	ladder
<i>cave</i> f.	vault
<i>cellier</i> m.	cellar

## XLII.

<i>tonneau</i> m.	cask
<i>futaille</i> f.	a wine vessel
<i>boutique</i> f.	shop
<i>atelier</i> m.	work-shop
<i>magasin</i> m.	warehouse
<i>vestibule</i> m.	hall
<i>salle</i> f. <i>salon</i> m.	parlour, saloon
<i>escalier</i> m.	stairs
<i>office</i> m.	office
<i>cuisine</i> f.	kitchen

<i>garde-manger</i> m. †	store-room
<i>boulangerie</i> f.	bake-house
<i>brasserie</i> f.	brew-house
<i>lingerie</i> f.	laundry
<i>écurie</i> f.	stable
<i>remise</i> f.	coach-house
<i>puits</i> m.	well
<i>étage</i> m.	story
<i>appartement</i> m.	apartment
<i>chambre</i> f.	room
<i>antichambre</i> f.	antechamber
<i>salle à manger</i> f.	dining-room
<i>salon de com-</i>	drawing-room
<i>pagnie</i> m.	
<i>cabinet de toi-</i>	dressing-room
<i>lette</i> m.	
<i>chambre à cou-</i>	bed-room
<i>cher</i> f.	
<i>galerie</i> f.	gallery
<i>cabinet</i> m.	closet
<i>boudoir</i> m.	lady's closet
<i>garde-robes</i> ‡ m.	wardrobe
<i>porte</i> f.	door
<i>porte-cochère</i> f.	gate
<i>seuil</i> m.	threshold
<i>jalousie</i> f.	blind
<i>gond</i> m.	hinge
<i>marteau</i> m.	knocker
<i>serrure</i> f.	lock
<i>clé</i> f. <i>clef</i> f.	key
<i>verrou</i> m.	bolt
<i>fenêtre</i> f.	window
<i>vitre</i> f.	glass
<i>volet</i> m.	shutter
<i>balcon</i> m.	balcony
<i>store</i> m.	shade
<i>grenier</i> m.	garret
<i>toit</i> m.	roof
<i>gouttière</i> f.	gutter
<i>malle</i> f.	trunk
<i>boîte</i> f.	box
<i>caisse</i> f.	chest
<i>cassette</i> f.	casket
<i>coffre</i> m.	coffer

† In the plural, *des garde-manger*.‡ In the plural, *des garde-robes*.

<i>logement</i> m.	lodging
<i>ameublement</i> m.	furniture
<i>bande de cheminée</i> † f.	} chimney-piece
<i>cheminée</i> f.	
<i>âtre</i> m.	hearth
<i>foyer</i> m.	hearth
<i>soufflet</i> m.	pair of bellows
<i>vèle</i> f.	shovel

## XLIII.

<i>coquemar</i> m.	boiler
<i>pincettes</i> f. pl.	tongs
<i>fourgon</i> m.	poker
<i>garde-cendre</i> m.	fender
<i>bouilloire</i> f.	kettle
<i>couvercle</i> m.	lid
<i>poêle</i> f.	frying-pan
<i>poêlon</i> m.	skillet
<i>casserole</i> f.	saucepan
<i>fourneau</i> m.	stove
<i>allumette</i> f.	match
<i>Pierre à fusil</i> f.	flint
<i>briquet</i> m.	steel
<i>four</i> m.	oven
<i>clou</i> m.	nail
<i>essuie-main</i> m.	towel
<i>bassinoire</i> f.	warming-pan
<i>panier</i> m.	} basket
<i>corbeille</i> f.	
<i>faïence</i> f.	delf-ware
<i>poterie</i> f.	earthen-ware
<i>pot</i> m.	pot
<i>cruche</i> f.	pitcher
<i>lampe</i> f.	lamp
<i>lanterne</i> f.	lanthorn
<i>savon</i> m.	soap
<i>amidon</i> m.	starch
<i>balai</i> m.	broom
<i>banc</i> m.	bench
<i>tabouret</i> m. or	} stool
<i>escabeau</i> m.	
<i>plancher</i> m.	floor
<i>porcelaine</i> f.	china-ware
<i>marchepied</i> m.	footstool

## XLIV.

<i>parquet</i> m.	inlaid floor
<i>plafond</i> m.	ceiling
<i>lambris</i> m.	wainscot
<i>cloison</i> f.	partition
<i>tapisserie</i> f.	hangings
<i>tapis</i> m.	carpet
<i>lit</i> m.	bed
<i>alcove</i> f.	alcove
<i>châlit</i> † m.	bedstead
<i>chevet</i> m.	bolster
<i>oreiller</i> m.	pillow
<i>paillasse</i> f.	straw-bed
<i>matelas</i> m.	mattress
<i>draps</i> * m. pl.	sheets
<i>couvertures</i> * f. pl.	bed-clothes
<i>courte-pointe</i> f.	counterpane
<i>rideau</i> m.	curtain
<i>tringle</i> f.	curtain-rod
<i>anneau</i> m.	ring
<i>sofa</i> m.	sofa
<i>fauteuil</i> m.	elbow-chair
<i>siège</i> m.	seat
<i>chaise</i> f.	chair
<i>coussin</i> m.	cushion
<i>armoire</i> f.	press, cup-board
<i>commode</i> f.	chest of drawers
<i>trumeau</i> m.	pier-glass
<i>toilette</i> f.	toilet
<i>miroir</i> m.	looking-glass

## XLV.

<i>peigne</i> m.	comb
<i>pommade</i> f.	pomatum
<i>poudre</i> f.	powder
<i>houppé</i> f.	puff
<i>parfum</i> m.	perfume
<i>tableau</i> m.	picture
<i>dessin</i> m.	drawing
<i>coloris</i> m.	colouring
<i>portrait</i> m.	portrait
<i>paysage</i> m.	landscape
<i>miniature</i> f.	miniature

† In the familiar style instead of *chambrante*, mantle-piece.‡ *Bois de lit* is more frequently used than *châlit*.

<i>chandelier</i> m.	candlestick
<i>bobèche</i> f.	socket
<i>chandelle</i> f.	candle
<i>bougie</i> f.	wax-light
<i>cire</i> f.	wax
<i>mouchettes</i> f. pl.	snuffers
<i>porte-mouchettes</i> m.	} snuffer-pan or stands
<i>éteignoir</i> m.	extinguisher
<i>vergettes</i> f. pl.	} brush
<i>brosse</i> f.	
<i>buffet</i> m.	cup-board
<i>cabaret</i> m.	tea-board
<i>tasse</i> f.	cup
<i>soucoupe</i> f.	saucer
<i>théière</i> f.	tea-pot
<i>cafetière</i> f.	coffee-pot
<i>chocolatière</i> f.	chocolate-pot
<i>sucrier</i> m.	sugar-bason
<i>jatte</i> f.	bowl

## XLVI.

<i>table</i> f.	table
<i>nappe</i> f.	cloth
<i>serviette</i> f.	napkin
<i>assiette</i> f.	plate
<i>plat</i> m.	dish
<i>couteau</i> m.	knife
<i>fourchette</i> f.	fork

<i>cuiller</i> f. or <i>cuillère</i> f.	} spoon
<i>carafon</i> m.	small decanter
<i>flacon</i> m.	flaggon
<i>salière</i> f.	salt-cellar
<i>huilier</i> m.	oil-cruet
<i>moutardier</i> m.	mustard-pot
<i>aiguière</i> f.	ewer
<i>coupe</i> f. <i>tasse</i> f.	cup
<i>gobelet</i> m.	} goblet or tumbler
<i>verre</i> m.	glass
<i>bouteille</i> f.	bottle
<i>bouchon</i> m.	cork
<i>tire-bouchon</i> m.	cork-screw
<i>carafe</i> f.	decanter
<i>bibliothèque</i> f.	library
<i>bureau</i> m.	bureau
<i>tiroir</i> m.	drawer
<i>cachet</i> m.	seal
<i>lettre</i> f.	letter
<i>enveloppe</i> f.	cover
<i>adresse</i> f.	} direction of a letter
<i>signature</i> f.	signature
<i>sonnette</i> f.	bell
<i>estampe</i> f.	cut, print
<i>médaille</i> f.	medal
<i>pain-à-cacheter</i>	wafer

## OF A CITY.

## XLVII.

<i>ville</i> f.	town, city
<i>village</i> m.	village
<i>bourg</i> m.	borough
<i>rue</i> f.	street
<i>carrefour</i> m.	cross-way
<i>passage</i> m.	passage
<i>place</i> f.	square
<i>ruelle</i> f.	blind-lane
<i>pyramide</i> f.	pyramid

<i>obélisque</i> m.	obelisk
<i>pavé</i> m.	pavement
<i>ruisseau</i> m.	kennel, brook
<i>marché</i> m.	market
<i>denrées</i> * f. pl.	provisions
<i>boucherie</i> f.	meat-market
<i>poissonnerie</i> f.	fish-market
<i>friperie</i> f.	} frippery, old clothes
<i>édifice</i> m.	edifice
<i>façade</i> f.	front

<i>frontispice</i> m.	frontispiece
<i>colonne</i> f.	column
<i>pilastre</i> m.	pilaster
<i>base</i> f.	base
<i>piédestal</i> m.	pedestal
<i>statue</i> f.	statue
<i>arcade</i> f.	arcade
<i>portique</i> m.	portico or piazza
<i>cul-de-sac</i> m.	no thoroughfare
<i>aqueduc</i> m.	aqueduct
<i>dôme</i> m.	dome

## XLVIII.

<i>paroisse</i> f.	parish
<i>comédie</i> f.	play-house
<i>théâtre</i> m.	stage
<i>coulisses</i> f. pl.	scenery
<i>décorations</i> f. pl.	decorations
<i>toile</i> f.	curtain
<i>foyer</i> m.	{ tiring-room, green-room
<i>orchestre</i> m.	orchestra
<i>parterre</i> m.	pit
<i>loge</i> f.	box
<i>amphithéâtre</i> m.	first gallery
<i>paradis</i> m.	upper gallery
<i>billet</i> m.	ticket
<i>couvent</i> m.	convent
<i>monastère</i> m.	monastery
<i>cellule</i> f.	cell
<i>hermitage</i> m.	hermitage
<i>solitude</i> f.	solitude
<i>retraite</i> f.	retirement
<i>université</i> f.	university
<i>collège</i> m.	college
<i>école</i> f.	school
<i>pension</i> f.	boarding-school
<i>parlement</i> m.	parliament
<i>la Chambre des Pairs</i>	{ House of Lords
<i>la Chambre des Députés</i>	
<i>prison</i> f.	prison
<i>cachot</i> m.	dungeon
<i>hôpital</i> m.	hospital

## XLIX.

<i>affiche</i> f.	bill
<i>infirmerie</i> f.	infirmary
<i>taverne</i> f.	tavern
<i>cabaret</i> m.	public-house
<i>auberge</i> f.	inn
<i>café</i> m.	coffee-house
<i>enseigne</i> f.	sign, board
<i>annonce</i> f.	advertisement
<i>pont</i> m.	bridge
<i>arche</i> f.	arch
<i>pilier</i> m.	pillar
<i>bateau</i> m.	boat
<i>quai</i> m.	quay
<i>bourse</i> f.	exchange
<i>banque</i> f.	bank
<i>agiotage</i> m.	stock-jobbing
<i>douane</i> f.	custom-house
<i>poste</i> f.	general-post
<i>petite poste</i> f.	penny-post
<i>trésorerie</i> f.	treasury
<i>amirauté</i> f.	admiralty
<i>arsenal</i> m.	arsenal
<i>faubourg</i> m.	suburb
<i>boulevards*</i> m. pl.	bulwarks
<i>remparts*</i> m. pl.	ramparts
<i>barrière</i> f.	turnpike
<i>guingette</i> f.	tea-garden
<i>forge</i> f.	forge
<i>verrerie</i> f.	glass-house
<i>fonderie</i> f.	foundry

## L.

<i>voiture publique</i>	{ stage-coach
<i>diligence</i> f.	
<i>carrosse</i> m.	{ coach, carriage
<i>voiture</i> f.	
<i>impériale</i> f.	roof
<i>portière</i> f.	door
<i>glaces*</i> f. pl.	windows
<i>timon</i> m.	coach-pole
<i>roue</i> f.	wheel
<i>essieu</i> m.	axle-tree
<i>équipage</i> m.	equipage
<i>harnois</i> m. pl.	harness
<i>rênes</i> f. pl.	reins



<i>bride</i> f.	bridle	<i>fiacre</i> m.	hackney-coach
<i>licou</i> m.	halter	<i>charrette</i> f.	cart
<i>selle</i> f.	saddle	<i>fourgon</i> m.	waggon
<i>bât</i> m.	pack-saddle	<i>remise</i> f.	coach-house
<i>arçon</i> m.	saddle-bow	<i>rasoir</i> m.	razor
<i>sangle</i> f.	girth	<i>cuir</i> m.	strap
<i>étriers</i> * m. pl.	stirrups	<i>moule</i> m.	mould
<i>éperons</i> * m. pl.	spurs	<i>machine</i> f.	machine
<i>berline</i> f.	berlin	<i>moulin</i> m.	mill
<i>cabriolet</i> m.	curricle, fly	<i>intérieur</i>	inside
<i>chaise</i> f.	chaise	<i>extérieur</i>	outside†

## OF TRADES, ARTS, PROFESSIONS, &amp;c.

## LI.

<i>boulangier</i> m.	baker
<i>barbier</i> m.	barber
<i>forgeron</i> m.	blacksmith
<i>relier</i> m.	book-binder
<i>libraire</i> m.	bookseller
<i>chaudronnier</i> m.	brazier
<i>brasseur</i> m.	brewer
<i>boucher</i> m.	butcher
<i>ébéniste</i> m.	cabinet-maker
<i>charpentier</i> m.	carpenter
<i>charron</i> m.	cartwright
<i>sculpteur</i> m.	sculptor
<i>chimiste</i> m.	chemist
<i>carrossier</i> m.	coach-maker
<i>confiseur</i> m.	confectioner
<i>tonnelier</i> m.	cooper
<i>corroyeur</i> m.	currier
<i>coutehier</i> m.	cutler
<i>fournisseur</i> m.	sword-cutler
<i>teinturier</i> m.	dyer
<i>distillateur</i> m.	distiller
<i>droguiste</i> m.	druggist
<i>pharmacien</i> m.	apothecary.

<i>graveur</i> m.	engraver
<i>maréchal</i> m.	farrier
<i>poissonnier</i> m.	fishmonger
<i>fondeur</i> m.	founder
<i>fruitier</i> m.	fruiterer
<i>fourreur</i> m.	furrier
<i>jardinier</i> m.	gardener
<i>doreur</i> m.	gilder
<i>verrier</i> m.	glass-maker
<i>vitrier</i> m.	glazier
<i>gantier</i> m.	glover
<i>orfèvre</i> m.	goldsmith
<i>épicier</i> m.	grocer
<i>armurier</i> m.	armourer

## LII.

<i>chapelier</i> m.	hatter
<i>aubergiste</i> m.	innkeeper
<i>joaillier</i> m.	jeweller
<i>menuisier</i> m.	joiner
<i>serrurier</i> m.	locksmith
<i>maçon</i> m.	bricklayer
<i>couturière</i> f.	{ mantua-maker sempstress

† In France the outside of a stage coach is named *la banquette, l'impériale*, and *la rotonde*; the inside is known under the names of *l'intérieur, le coupé*.

<i>maître d'hôtel</i> m.	steward	<i>pelletier</i> m.	skinner
<i>mercier</i> m.	{ mercer, haber- dasher	<i>forgeron</i> m.	smith
<i>meunier</i> m.	millar	<i>chirurgien</i> m.	surgeon
<i>peintre</i> m.	painter	<i>arpenteur</i> m.	surveyor
<i>pâtissier</i> m.	pastry-cook	<i>tailleur</i> m.	tailor
<i>paveur</i> m.	paviour	<i>tanneur</i> m.	tanner
<i>colporteur</i> m.	pedlar	<i>bijoutier</i> m.	toy-man
<i>parfumeur</i> m.	perfumer	<i>tourneur</i> m.	turner
<i>médecin</i> m.	physician	<i>entrepreneur</i> m.	undertaker
<i>plâtrier</i> m.	plasterer	<i>tapissier</i> m.	upholsterer
<i>plombier</i> m.	plumber	<i>horloger</i> m.	{ watch or clock maker
<i>blanchisseuse</i> f.	washing-woman	<i>tisserand</i> m.	weaver
<i>potier</i> m.	potter	<i>perruquier</i> m.	wig-maker
<i>imprimeur</i> m.	printer	<i>ouvrage</i> m.	work
<i>sellier</i> m.	sadler	<i>ouvrier</i> m.	workman
<i>lingère</i> f.	sempstress	<i>ouvrière</i> f.	workwoman
<i>cordonnier</i> m.	shoe-maker		

## OF THE COUNTRY, HUSBANDRY, FLOWERS, TREES, &amp;c.

## LIII.

<i>campagne</i> f.	country	<i>enclos</i> m.	close
<i>chemin</i> m.	way	<i>château</i> m.	castle
<i>sentier</i> m.	footpath	<i>terre</i> f.	estate
<i>boue</i> f.	mud	<i>cour</i> f.	yard
<i>fange</i> f.	mire	<i>basse-cour</i> f.	poultry-yard
<i>poussière</i> f.	dust	<i>colombier</i> m.	pigeon-house
<i>bourbier</i> m.	slough	<i>laiterie</i> f.	dairy
<i>ornière</i> f.	cart-rut	<i>écurie</i> f.	stable
<i>hameau</i> m.	hamlet	<i>fruiterie</i> f.	fruit-loft
		<i>jardin</i> m.	garden
		<i>jardinage</i> m.	gardening

## OF FLOWERS.

<i>fleuriste</i> m.	florist	<i>violette</i> f.	violet
<i>parterre</i> m.	parterre	<i>pensée</i> f.	{ pansy, heartsease
<i>fleur</i> f.	flower	<i>marguerite</i> f.	daisy
<i>iris</i> f.	crocus	<i>impériale</i> f.	Turk's cap
<i>primevère</i> f.	cowslip	<i>martagon</i> m.	mountain lily
<i>narcisse</i> m.	narcissus	<i>lis</i> m.	lily
<i>jacinthe</i> f.	hyacinth		
<i>tulipe</i> f.	tulip		

## LIV.

<i>plate-bande</i> f.	flower-border
<i>muguet</i> m.	may-lily
<i>oreille-d'ours</i> f.	auricula
<i>anémone</i> f.	anemone
<i>renoncule</i> f.	ranunculus
<i>jonquille</i> f.	jonquil
<i>giroflée</i> f.	stock, gilliflower
<i>œillet</i> m.	carnation, pink
<i>campanule</i> f.	} bell-flower
<i>gantelee</i> f.	
<i>rose</i> f.	rose
<i>jasmin</i> m.	jasmine
<i>tubéreuse</i> f.	tuberose
<i>chèvre-feuille</i> m.	honeysuckle
<i>seringat</i> m.	seringa
<i>lilas</i> m.	lilach
<i>souci</i> m.	marigold
<i>amarante</i> f.	amaranth

<i>pavot</i> m.	poppy
<i>coquelicot</i> m.	} corn-rose
<i>ponceau</i> m.	
<i>bluet</i> m.	} blue-bottle
<i>beau</i> m.	
<i>tournesol</i> m.	turnsol
<i>camomille</i> f.	camomile
<i>belle-de-nuit</i> f.	great nightshade
<i>éternelle</i> f.	} cassidony
<i>immortelle</i> f.	
<i>balsamine</i> f.	balsam
<i>ancolie</i> f.	columbine
<i>passe-rose</i> f.	hollyhock
<i>hépatique</i> f.	hepatica
<i>pied-d'alouette</i> m.	larkspur
<i>pivoine</i> f.	peony
<i>scabieuse</i> f.	scabious
<i>julienne</i> f.	rocket
<i>planche</i> f.	bed
<i>arrosoir</i> m.	watering-pot.

## OF FRUITS.

## LV.

<i>amande</i> f.	almond	<i>néfle</i> f.	medlar
<i>pomme</i> f.	apple	<i>melon</i> m.	melon
<i>abricot</i> m.	apricot	<i>mûre</i> f.	mulberry
<i>cerise</i> f.	cherry	<i>brugnon</i> m.	nectarine
<i>guigne</i> f.	{ small black	<i>noisette</i> f.	hazel-nut
	cherry	<i>orange</i> f.	orange
<i>châtaigne</i> f.	chesnut	<i>pêche</i> f.,	peach
<i>marron</i> m.	large chesnut	<i>poire</i> f.	pear
<i>groscilles*</i> f. pl.	currants	<i>citrouille</i> f.	pumpkin
<i>groseille</i> f.	gooseberry	<i>coin</i> m.	quince
<i>figue</i> f.	fig	<i>framboise</i> f.	raspberry
<i>aveline</i> f.	filberts	<i>fraise</i> f.	strawberry
<i>raisin</i> m.	grapes	<i>noix</i> f.	walnut
<i>prune</i> f.	plum	<i>épine-vinette</i> f.	barberries
<i>reine-claude</i> f.	greengage	<i>grenade</i> f.	pomegranate
<i>citron</i> m.	lemon	<i>olive</i> f.	olive
<i>ananas</i> m.	pine apple	<i>cerneaux</i> m.	kernel of walnut
		<i>gratte-cul</i> † m.	{ hip, a berry from
			the sweet-briar

\* Currants are called in French, black, red, and yellow currants, *groscilles noires* or *cassis*, *groscilles rouges*, et *groscilles jaunes*.

† In the plural, *des gratte-cul*.

## OF HERBS AND PLANTS.

## LVI.

<i>topinambour</i> m	{jerusalem arti- choke
<i>aloès</i> m.	aloe
<i>angélique</i> f.	angelica
<i>artichaut</i> m.	artichoke
<i>asperge</i> f.	asparagus
<i>mélisse</i> f.	balm
<i>basilic</i> m.	basil
<i>fève</i> f.	bean
<i>haricot</i> m.	french-bean
<i>poirée</i> f.	beet
<i>betterave</i> f.	beet-root
<i>bourrache</i> f.	borage
<i>bardane</i> f.	burdock
<i>pimprenelle</i> f.	burnet
<i>chou</i> m.	cabbage
<i>carotte</i> f.	carrot
<i>céleri</i> m.	celery
<i>cerfeuil</i> m.	chervil
<i>choux-fleurs</i> *m. pl.	{cauliflowers
<i>mâches</i> f. pl.	corn-salad
<i>cresson</i> m.	cresses
<i>concombre</i> m.	cucumber
<i>dent-de-lion</i> m.	dandelion
<i>patience</i> f.	dock
<i>chicorée</i> f.	endive
<i>fenouil</i> m.	fennel
<i>fougère</i> f.	fern
<i>ail</i> m.	garlic
<i>calebasse</i> f.	gourd
<i>ciguë</i> f.	hemlock
<i>herbe</i> f.	herb
<i>raifort</i> m.	horse-radish
<i>joubarbe</i> f.	house-leek
<i>lierre</i> m.	ivy

## LVII.

<i>truffe</i> f.	truffle, pig-nut
<i>poireau</i> m.	leek

<i>laitue</i> f.	lettuce
<i>réglisse</i> f.	liquorice
<i>mauve</i> f.	mallows
<i>guimauve</i> f.	marsh-mallows
<i>marjolaine</i> f.	marjoram
<i>réséda</i> m.	mignonette
<i>menthe</i> f.	mint
<i>gui</i> m.	mistletoe
<i>mousse</i> f.	moss
<i>moutarde</i> f.	mustard
<i>capucine</i> f.	nasturtium
<i>ortie</i> f.	nettle
<i>ognon</i> m.	onion
<i>persil</i> m.	parsley
<i>panais</i> m.	parsnip
<i>pois</i> m.	peas
<i>pariétaire</i> f.	pellitory
<i>plante</i> f.	plant
<i>plantain</i> m.	plantain
<i>pomme de terre</i> f.	potato
<i>courge</i> f.	pumpkin
<i>pourpier</i> m.	purslain
<i>rave</i> f.	radish
<i>radis</i> m.	spanish radish
<i>roseau</i> m.	reed
<i>rue</i> f.	rue
<i>jonc</i> m.	rush
<i>rhubarbe</i> f.	rhubarb
<i>safran</i> m.	saffron
<i>sauge</i> f.	sage
<i>sarriette</i> f.	savory
<i>ciboule</i> f.	scallion
<i>échalote</i> f.	shallot
<i>sensitive</i> f.	sensitive-plant

## LVIII.

<i>oseille</i> f.	sorrel
<i>véronique</i> f.	speedwell
<i>épinards</i> m. pl.	spinage
<i>tanaïsie</i> f.	tansey
<i>ivraie</i> f.	tare
<i>estragon</i> m.	stragan

<i>chardon</i> m.	thistle	<i>végétaux</i> m. pl.	vegetables
<i>thym</i> m.	thyme	<i>légumes</i> m. pl.	veg. greens
<i>serpolet</i> m.	wild thyme	<i>verveine</i> f.	vervain
<i>trèfle</i> m.	trefoil	<i>absinthe</i> f.	wormwood
<i>navet</i> m.	turnip	<i>mille-feuilles</i> f.	yarrow
<i>valériane</i> f.	valerian		

## OF TREES AND SHRUBS.

<i>abricotier</i> m.	apricot tree
<i>arbre</i> m.	tree
<i>arbrisseau</i> m.	shrub
<i>écorce</i> f.	bark
<i>branche</i> f.	branch
<i>feuille</i> f.	leaf
<i>graine</i> f.	seed
<i>rejeton</i> m.	sucker
<i>arbousier</i> m.	arbutus
<i>frêne</i> m.	ash tree
<i>tremble</i> m.	aspen
<i>hêtre</i> m.	beech tree
<i>bouleau</i> m.	birch tree
<i>buis</i> m.	box
<i>genêt</i> m.	broom
<i>sureau</i> m.	elder tree
<i>orme</i> m.	elm
<i>sapin</i> m.	fir tree
<i>coudrier</i> m.	hazel tree
<i>cerisier</i> m.	cherry tree
<i>châtaignier</i> m.	chestnut tree
<i>citronnier</i> m.	lemon tree
<i>amandier</i> m.	almond-tree.

## LIX.

<i>houx</i> m.	holly
<i>tilleul</i> m.	lime tree
<i>myrte</i> m.	myrtle tree
<i>chêne</i> m.	oak
<i>osier</i> m.	osier
<i>romarin</i> m.	rosemary
<i>églantier</i> m.	sweet-briar
<i>épine</i> f.	thorn
<i>buisson</i> m.	thorn-bush
<i>aubépine</i> f.	white-thorn
<i>vigne</i> f.	vine
<i>saule</i> m.	willow tree
<i>if</i> m.	yew tree
<i>cognassier</i> m.	quince tree
<i>figuier</i> m.	fig tree
<i>noyer</i> m.	walnut tree
<i>oranger</i> m.	orange tree
<i>pêcher</i> m.	peach tree
<i>pommier</i> m.	apple tree
<i>poirier</i> m.	pear tree
<i>prunier</i> m.	plum tree

## PROMISCUOUS WORDS.

<i>grange</i> f.	barn	<i>métairie</i> f.	farm
<i>hutte</i> f.	hut	<i>sillon</i> m.	ridge, furrow
<i>chaumière</i> f.	thatched-house	<i>pré</i> m. <i>prairie</i> f.	meadow
<i>seigneurie</i> f.	manor	<i>arpent</i> m.	acre
<i>dîme</i> f.	tithe	<i>fossé</i> m.	ditch



<i>champ</i> m.	field
<i>pâturage</i> m.	pasture-ground
<i>terroir</i> m.	soil
<i>parc</i> m.	park
<i>"haie</i> f.	hedge
<i>bruyère</i> f.	heath
<i>lande</i> f.	waste land
<i>commune</i> f.	common
<i>plaine</i> f.	plain
<i>garenne</i> f.	warren
<i>fondrière</i> f.	bog
<i>dunes</i> f. pl.	downs

## LX.

<i>marais</i> m.	marsh
<i>serre</i> f.	green-house
<i>serre-chaude</i> f.	hot-house
<i>boulingrin</i> m.	bowling-green
<i>berceau</i> m.	bower
<i>bosquet</i> m.	grove
<i>grotte</i> f.	grotto
<i>vignoble</i> m.	vineyard
<i>pépinière</i> f.	nursery (trees)
<i>taillis</i> m.	coppice-wood
<i>"hallier</i> m.	thicket
<i>paysage</i> m.	landscape
<i>perspective</i> f.	prospect
<i>vue</i> f.	view
<i>cascade</i> f.	cascade
<i>canal</i> m.	canal
<i>agriculture</i> f.	agriculture
<i>labourage</i> m.	tillage
<i>bocage</i> m.	grove.

<i>bétail</i> m.	cattle
<i>fumier</i> m.	dung
<i>terreau</i> m.	mould
<i>récolte</i> f.	crop
<i>moisson</i> f.	harvest
<i>vendange</i> f.	vintage
<i>"houblon</i> m.	hops
<i>grain</i> m.	corn
<i>blé</i> m.	wheat
<i>orge</i> m.	barley
<i>avoine</i> f.	oats
<i>riz</i> m.	rice
<i>seigle</i> m.	rye
<i>millet</i> m.	millet
<i>lin</i> m.	flax
<i>chanvre</i> m.	hemp
<i>chènevis</i> m.	hemp-seed

## LXI.

<i>épi</i> m.	ear (of corn)
<i>gerbe</i> f.	sheaf (of corn)
<i>tige</i> f.	stalk
<i>tuyau</i> m.	blade
<i>paille</i> f.	straw
<i>chaume</i> m.	stubble
<i>foin</i> m.	hay
<i>fourrage</i> m.	fodder
<i>fermier</i> m.	farmer
<i>paysan</i> m.	peasant
<i>laboureur</i> m.	ploughman
<i>moissonneur</i> m.	reaper
<i>faucheur</i> m.	mower
<i>berger</i> m.	shepherd

## OF METALS, &amp;c.

<i>or</i> m.	gold
<i>argent</i> m.	silver
<i>platine</i> m. <i>vide</i> } Diet.	platina
<i>vermeil</i> m.	silver-gilt
<i>cuivre</i> m.	copper
<i>airain</i> m.	brass
<i>laiton</i> m.	latten-wire
<i>bronze</i> m.	bronze

<i>similor</i> m.	pinchbeck
<i>fer</i> m.	iron
<i>fil d'archal</i> m.	wire
<i>acier</i> m.	steel
<i>fer-blanc</i> m.	iron-tinned
<i>étain</i> m.	pewter
<i>plomb</i> m.	lead
<i>mercure</i> m.	mercury
<i>vif-argent</i> m.	quicksilver

## LXII.

<i>soufre</i> m.	sulphur
<i>nitre</i> m.	nitre
<i>salpêtre</i> m.	saltpetre
<i>bitume</i> m.	bitumen
<i>antimoine</i> m.	antimony
<i>arsenic</i> m.	arsenic

<i>alun</i> m.	alum
<i>couperose</i> f.	copperas
<i>vitriol</i> m.	vitriol
<i>carmin</i> m.	carmine
<i>pastel</i> m.	pastal
<i>ocre</i> f.	ochre
<i>vermillon</i> m.	red-lead

## OF COLOURS.

<i>orangé</i> m.	orange colour	<i>rouge</i> m.	red
<i>blanc</i> m.	white	<i>jaune</i> m.	yellow
<i>noir</i> m.	black	<i>brun</i> m.	brown
<i>bleu</i> m.	blue	<i>pourpre</i> m.	purple
<i>vert</i> m.	green	<i>écarlate</i> f.	scarlet
<i>gris</i> m.	grey	<i>indigo</i> m.	indigo

## OF PRECIOUS STONES.

<i>diamant</i> m.	diamond	<i>améthyste</i> f.	amethyst
<i>topaze</i> f.	topaz	<i>cornaline</i> f.	cornelian
<i>émeraude</i> f.	emerald	<i>onyx</i> m.	onyx
<i>saphir</i> f.	sapphire	<i>agate</i> f.	agate
<i>escarboucle</i> f.	carbuncle	<i>corail</i> m.	coral
<i>rubis</i> m.	ruby	<i>perle</i> f.	pearl

## OF PRINCIPAL COUNTRIES.

## LXIII.

<i>Abyssinie</i> f.	Abyssinia	<i>Brésil</i> m.	Brazil
<i>Allemagne</i> f.	Germany	<i>Caffrerie</i> f.	Caffraria
<i>Angleterre</i> f.	England	<i>Canada</i> m.	Canada
<i>Arabie</i> f.	Arabia	<i>Caroline</i> f.	Carolina
<i>Barbarie</i> f.	Barbary	<i>Chili</i> m.	Chili
<i>Bengale</i> m.	Bengal	<i>Chine</i> f.	China
<i>Bilédulgérid</i> m.	Biledulgerid	<i>Danemarck</i> m.	Denmark
<i>Bohème</i> f.	Bohemia	<i>Ecosse</i> f.	Scotland
		<i>Egypte</i> f.	Egypt
		<i>Espagne</i> f.	Spain

<i>Ethiopie f.</i>	Ethiopia
<i>France f.</i>	France
<i>Géorgie f.</i>	Georgia
<i>Guiane f.</i>	Guiana
<i>Guinée f.</i>	Guinea
<i>Hollande f.</i>	Holland
<i>Hongrie f.</i>	Hungary
<i>Inde f.</i>	India
<i>Irlande f.</i>	Ireland
<i>Italie f.</i>	Italy
<i>Jamaïque f.</i>	Jamaica
<i>Japon m.</i>	Japan

## LXIV.

<i>les Pays-Bas m.</i>	the Netherlands
<i>Malabar m.</i>	Malabar
<i>Maryland m.</i>	Maryland
<i>Mogol m.</i>	Mogul
<i>Monomotapa m.</i>	Monomotapa

<i>Monoémugi m.</i>	Monoemugi
<i>Nigritie f.</i>	Nigritia
<i>Norwége f.</i>	Norway
<i>Paraguay m.</i>	Paraguay
<i>Pensylvanie f.</i>	Pennsylvania
<i>Pérou m.</i>	Peru
<i>Perse f.</i>	Persia
<i>Pologne f.</i>	Poland
<i>Portugal m.</i>	Portugal
<i>Prusse f.</i>	Prussia
<i>Russie f.</i>	Russia
<i>St. Domingue m.</i>	St. Domingo
<i>Suède f.</i>	Sweden
<i>Suisse f.</i>	Switzerland
<i>Tartarie f.</i>	Tartary
<i>Turquie f.</i>	Turkey
<i>Virginie f.</i>	Virginia
<i>Zaara, m.</i>	Zaara
<i>Zanguebar m.</i>	Zanguebar

## COMMON NATIONAL NAMES

## LXV.

<i>Africain, e</i>	African	<i>Hollandais, e</i>	Dutch
<i>Allemand, e</i>	German	<i>Hongrois, e</i>	Hungarian
<i>Américain, e</i>	American	<i>Irlandais, e</i>	Irish
<i>Anglais, e</i>	English	<i>Italien, ne</i>	Italian
<i>Autrichien, ne</i>	Austrian	<i>Japonais, e</i>	Japanese
<i>Bohémien, ne</i>	Bohemian	<i>Lapon, ne</i>	Laplander
<i>Chinois, e</i>	Chinese	<i>Norwégien, ne</i>	Norwegian
<i>Danois, e</i>	Dane	<i>Persan, e</i>	Persian
<i>Ecossais, e</i>	Scotch	<i>Polonais, e</i>	Pole
<i>Espagnol, e</i>	Spanish	<i>Portugais, e</i>	Portuguese
<i>Flamand, e</i>	Flemish	<i>Russien, ne</i>	Prussian
<i>Français m. e. f.</i>	French	<i>Russe m. &amp; f.</i>	Russian
<i>Grec m. que f.</i>	Greek	<i>Suédois, e</i>	Swede
		<i>Suisse, esse</i>	Swiss
		<i>Turc, m. Turque f.</i>	Turkish, Turk

## ORTHOGRAPHICAL FRENCH SIGNS AND PUNCTUATION.

Besides the accents already mentioned page 3, there are some other signs frequently used in the French language, viz., the *apostrophe*, the *cedilla*, the *diæresis*, and the *hyphen*; as to the *comma*, *semicolon*, *colon*, *period*, *interrogation*, *notes of admiration and exclamation*, *parenthesis*, &c., they are the same in the French as in the English language; we therefore shall not say more of the punctuation.

### OF THE APOSTROPHE AND ELISION.

The *apostrophe* (') marks the suppression of a vowel before another vowel or *h* mute, which is not sounded in the pronunciation, as *l'amour*, the love, instead of *le amour*; *l'histoire*, the history, instead of *la histoire*; *l'estime*, the esteem, instead of *la estime*, &c.

### *Observations.*

1. Eleven monosyllables admit of the apostrophe, viz., *ce*, *de*, *je*, *la*, *le*, *me*, *ne*, *que*, *se*, *te*, and *si*.

*Si* requires the apostrophe only before *il*, *ils*, pronouns of the third person placed before the verbs.

2. The apostrophe is used also after *presque* and

*entre*, when in composition with another word beginning with a vowel, as

<i>Entr'acte</i> , an interlude,	}	for	{	<i>Entre-acte</i> .
<i>s'entr'aider</i> , to help one another,				<i>se entre-aider</i> .
<i>entr'ouvrir</i> , to half open,				<i>entre-ouvrir</i> .
<i>presqu'île</i> , peninsula,				<i>presque île</i> .

Except the above cases, *entre* and *presque* keep the mute *e*, as in

<i>presque égal</i> ,	very near equal.
<i>entre eux, entre elles</i> ,	between themselves.
<i>presque entier</i> ,	almost the whole.

*Lorsque*, when, *puisque*, since, *quoique*, although, *que*, that, require the apostrophe before the words *elle, il, on, un, une*, and in their compounds: as

<i>Lorsqu'elle vient</i> , when she comes,	<i>instead of</i>	<i>lorsque elle</i> .
<i>puisqu'il l'aime</i> , since he loves her,	.....	<i>puisque il la aime</i> .
<i>quoiqu'on ait dit</i> , though they may have said,	.....	<i>quoique on</i> .
<i>qu'une femme soit vertueuse</i> , let a woman be virtuous,		<i>que une</i> .

It is more elegant to say and to write *quoique l'on* and *si l'on* than *quoiqu'on* and *si on*; this last expression *si on* is particularly to be avoided on account of the hiatus.

3. *Jusque* when followed immediately by *à, au, ici*, here, *alors*, then, *aujourd'hui*, to-day, requires also the apostrophe, as

<i>Jusqu'à</i>	till to
<i>jusqu'au</i>	—
<i>jusqu'ici</i>	till here
<i>jusqu'alors</i>	till then
<i>jusqu'à-aujourd'hui</i>	till to-day;

and not *jusqu'aujourd'hui*, which is never said.

*Exceptions*.—The apostrophe does not take place



in *le* and *la* after the imperative mood, or after the adverb *là*, there : as

*gardez-le avec vous*  
*conduisez-la au bain*  
*était-elle là avec lui*

keep him with you.  
 take her to the bath.  
 was she there with him.

The same rule must be observed with *ce*, *de*, *le*, *la*, *que*, before *huit*, eight, *huitaine*, eight days, *huitième*, eighth, *oui*, yes, and *onze*, eleven, and its derivatives, as

*Le oui et le non*  
*elle a dit que oui*  
*le onze, le onzième, la onzième,*

the yes and the no.  
 she said yes.  
 the eleventh.

4. Though the *elision* or the suppression of an ending vowel takes place only before another vowel or *h* mute (not sounded), we must, however, except the feminine adjective *grande*, great, which drops its final mute *e* before a certain class of substantives beginning with a consonant : as

<i>Grand'chère</i> , good cheer <i>grand'chose</i> , great thing <i>grand'mère</i> , grandmother <i>grand'rue</i> , large street	} instead of {	<i>grande chère</i> <i>grande chose</i> <i>grande mère</i> <i>grande rue</i>
---	----------------	---

#### CEDILLA.

The cedilla (*cédille ç*) is a kind of comma placed under *ç*, giving to it the sound of *s* hard before *a*, *o*, *u*, as in *façade*, *façon*, *reçu*.

#### DIÆRESIS.

The diæresis (") or *tréma* are two little dots placed over the vowels *ë*, *ï*, *ü*, to intimate that they are to be pronounced distinctly from the vowels by which they are accompanied, as in *na-ïveté*, *saba-ïsme*,

*Saül* (proper name), *ciguë*, hemlock, &c. ; *ï tréma* is different in its application from the *y*, therefore it would be improper to write *moïen*, *citoïen*, instead of *moyen*, *citoyen*.

#### HYPHEN.

The hyphen [-] or *tiret*, is particularly used in connecting compound words ; as in *Belles-lettres*, *tout-puissant*, *chef-d'œuvre*, *arc-en-ciel*, &c.

### OF GENDER.

The French language admits only of two genders, the masculine and the feminine, both in men and animals, as *homme*, man, *lion*, lion, are masculine, and *femme*, woman, *lionne*, lioness, are feminine. As there is no neuter in French, they have been obliged to apply the above generical distinction to inanimate objects, thus *soleil*, sun, *livre*, book, are masculine, *lune*, moon, *table*, table, are feminine. In this respect English people experience as much difficulty as the French for the use of *shall* and *will*. However, although we share the opinion of those who think that ear and practice alone are the most efficient masters for learning the genders in the French language, we cannot help laying down the following method, which has already been much approved of for its simplicity.

*Easy mode of distinguishing when a French Noun is masculine or feminine.*

GENERAL RULE.—As we have just stated, among living creatures, the males are of the masculine

gender, and the females of the feminine; thus *homme*, *bœuf*, *coq*, &c., man, ox, cock, are masculine; *femme*, *vache*, *poule*, &c., woman, cow, hen, are feminine.

We must except from this rule reptiles, insects, fishes, and many wild birds and beasts, whose males and females are in French both masculine or both feminine. Thus for instance, *morue*, cod-fish, *mouche*, fly, *hirondelle*, swallow, are both males and females of the feminine gender, and *saumon*, salmon, *serpent*, snake, *moineau*, sparrow, are males and females of the masculine gender. Their gender, like that of inanimate objects, is known by the termination of their names, as follows:

## MASCULINE TERMINATIONS.

1. All nouns which end in a consonant and have any other final than *x*, *eur*, and *ion*, and also *son*, preceded by a vowel, are masculine, as well as the words ending in

\*a as *opéra*.

†é accented not preceded by *t*, as in } *pré*, meadow.

2. i . . . *oubli*, forgetfulness.

‡o . . . *écho*.

3. u . . . *chapeau*, hat.

4. age . . . *paysage*, landscape.

5. ège . . . *piège*, snare.

||uge . . . *déluge*, flood.

6. acle . . . *obstacle*.

7. aire . . . *vulgaire*, the rabble.

8. aume . . . *royaume*, kingdom.

9. ème . . . *diadème*.

§isme . . . *sophisme*.

10. ôme . . . *atôme*.

11. oire . . . *oratoire*.

All trees . . . *chêne*, oak.

and all adjectives and verbs substantively used, as *le beau*, *le sublime*, *le boire*, *le manger*, &c.

## FEMININE TERMINATIONS.

1. All nouns which end in *x*, *eur*, *ion*, and also in *son*, preceded by a vowel, are feminine; as well as those which end in

2. ée as *armée*.

3. té acc. *bonté*, goodness.

4. ie . . . *vie*, life.

5. âce *grâce*.

\*ance } *espérance*, hope.

anse }

6. ence } *patience*.

ense }

†ade . . . *promenade*.

7. ude . . . *servitude*.

8. ière . . . *rivière*.

9. ure . . . *blessure*, wound.

10. lle . . . *chandelle*.

11. mme . . . *pomme*, apple

12. nne . . . *canne*.

13. rre . . . *terre*, earth

14. sse . . . *chasse*.

15. tte . . . *patte*, paw.

*Exceptions to the feminine.*

1. *x*: *choix*, *crucifix*, *flux*, *reflux*, *prix*.  
in *eur*: *bonheur*, *chœur*, *cœur*, *dés-honneur*, *honneur*, *labeur*, *malheur*, *pleurs*, *intérieur*, *extérieur*, *équateur*, *chou-fleur*, *secteur*, and a few technical terms.

*Exceptions to the masculine.*

1. \**Boisson*, *brebis*, *chair*, *chanson*, *clef*,

\* The figures prefixed to the exceptions correspond to the same numbers in the foregoing termination table.

## Exceptions to Masculine Terminations.

*cour, cuiller, cuisson, dent, dot, façon, fait, fin, fois, forêt, hart, leçon, main, maman, mer, moisson, mort, mousson, nef, nuit, part, rançon, soif, souris\*, tour\*, ris.*

2. *Foi, fourmi, loi, merci, paroi, après-midi.*

3. *Eau, bru, glu, peau, tribu, vertu.*

4. *Cage, image, page\*, rage, nage, plage.*

5. *Allège, drège, Norwège.*

6. *Bernacle, débacle.*

7. *Grammaire, affaire, aire, chaire, circulaire, haire, perpendiculaire, paire, annulaire.*

8. *Paume.*

9. *Crème, birème, Bohème, brème.*

10. *Drôme.*

11. *Gloire, histoire, victoire, mémoire, nageoire, passoire, poire, racloire.*

N.B.—The words which end in *a, é, o, ége, acle, aume, âme, aire*, admit of a very few exceptions.

*a, o*, and *e* not preceded by a *t*, *uge*, and *isme*, have no exception.

## Exceptions to Feminine Terminations.

in *ion*: *alérion, bastion, bestion, billion, camion, chorion, croupion, fanion, gabion, galion, gavion, horion, lampion, million, morion, pion, scion, scorpion, septentrion, talion, trillion*, and a few more technical terms.

in *son*: *poison, tison, blason, bison, frison, oison, peson.*

2. *Athénée, caducée, camée, colisée, coryphée, Elysée, athée, mausolée, trophée, trochée, empyrée, hyménée, lycée, musée, pygmée, spondée, corycée.*

3. *Arrêté, comté, comité, côté, élé, benédicité, pâté, traité, té, velouté, aparté, thé, Léthé.*

4. *Foie, génie, incendie, parapluie.*

5. *Espace\*.*

\* *Rance.*

6. *Silence.*

7. *Prélude.*

8. *Cimetière, derrière.*

9. *Augure, colure, mercure, murmure, parjure.*

10. *Codicille, chèvre-feuille, intervalle, libelle, isabelle\*, mille, portefeuille, quadrille, vaudeville, vermicelle, violoncelle.*

11. *Dilemme, gramme*, and its compounds, as *programme*, &c. *somme*, and a few others from the Greek.

12. *Renne.*

13. *Babeurre, bécarré, beurre, cimetière, feurre, leurre, parterre, tintamarre, tonnerre, verre.*

14. *Carrosse, colosse, Narcisse, Parnasse, Permesse.*

15. *Amulette, squelette.*

*Substantives that are Masculine in one signification, and Feminine in another.*

*Aide* is masculine when it means assistant, helper, as *aide-de-camp, un aide-major*, an adjutant; *un aide de cuisine*, a cook's mate; and feminine when its meaning conveys the idea of aid, help, or support from any body, as *vous êtes toute son aide*, you are all his support.

*Aigle* is masculine when it means an eagle (bird

\* Nouns thus marked (*souris*\*) vary in gender according to their signification.



of prey), or a great genius ; and feminine when it denotes a standard.

*Amour* is masculine in prose, and either masculine or feminine in poetry, but when used in the plural number, the feminine is preferred: *mes premières amours*, my first love ; *de folles amours*, foolish love ; except, however, in a mythological sense, for we say: *les amours rians et légers*, the laughing and playful loves (little cupids).

*Couleur* is feminine when used to express the optical effects produced through the light from external objects, as *le vert est une couleur primitive*, green is a primitive colour ; but in compound words, as *le couleur d'eau, de chair, de rose, de feu, de citron, &c.*, *couleur* takes the masculine gender, therefore, we say ; *cette robe est d'un couleur de rose charmant*, that gown is of a beautiful rose colour ; however, to avoid affectation, we may suppress the word colour, and say, *cette robe est d'un rose charmant*.

*Couple* is feminine when it means a brace, a pair, two of a sort ; and masculine when it signifies a couple, a man and wife, or two friends united together by intimacy of feelings.

*Délice, orgue*, are masculine in the singular and feminine in the plural.

*Echo*, a nymph, is feminine, and masculine when it expresses the repetition of a sound, as *l'écho de la forêt est sourd à ma voix*, the echo of the forest is deaf to my voice.

*Enfant*, child, is masculine when applied to a boy, and feminine to a girl ; as *cette jeune fille est une belle enfant*, that young girl is a fine grown child.

*Enseigne* is masculine when it means an ensign,



an officer who carries a flag; and feminine when used for a sign-post.

*Exemple*, meaning an example, model, instance, is masculine; and feminine when it means a copy for writing.

*Foudre*, masculine when it signifies a large vat, a great captain, or a great orator, as *un foudre de guerre*, *un foudre d'éloquence*; but it is of either gender, masculine or feminine, when it means lightning, thunderbolt, as *le foudre vengeur*, or *la foudre vengeresse*.—(*Acad.*)

*Garde* is masculine in the sense of a keeper, warden; and feminine when applied to a watch, or when it means a hilt, a nurse. *Garde* is also feminine when followed by explanatory words; as *la Garde de l'Empereur*, *la Garde Parisienne*, *la Garde Nationale*.

*Gens* is masculine when followed by an adjective, as *gens instruits*, learned people, and feminine when preceded by the adjective, *ce sont de bonnes gens*, they are good people; *voilà de sottes gens*, there are foolish people. But when the adjective *tout* is prefixed to the word *gens*, the masculine gender prevails, as *tous les honnêtes gens*, all honest people.

*Guide*, a guide, a director, a driver, is masculine; and feminine when it means the reins in driving.

*Hymne* is generally masculine; *des hymnes republicains*, republican hymns; however, according to the French Academy, *hymne* is feminine in the liturgy style; *entonner une hymne à l'église*, to sing an hymn at church; *Santeuil a composé de belles hymnes*, Santeuil has composed beautiful hymns.

*Manche*, the handle of a tool, of a knife, &c., is masculine; and feminine in the sense of a sleeve, or of the English Channel, as *nos voisins de l'autre*

*côté de la Manche*, our neighbours on the other side of the Channel.

*Manœuvre*, in a military style, to signify the working of a ship, is feminine, and masculine when it means a labourer, a journeyman.

As there are many other substantives of the two genders, for shortness we will mention only those which may occur in common conversation.

## MASCULINE.

## FEMININE.

Cornet, a standard bearer	<i>cornette</i>	{ a woman's head-dress when in dishabille
a crape	<i>crêpe</i>	a pancake
a drill, a piercer	<i>forêt</i>	a wood, a forest
the rolls, a register	<i>greffe</i>	a graft
a book	<i>livre</i>	a pound
memoir, a bill	<i>mémoire</i>	memory
thanks	<i>merci</i>	pity, mercy
mood, mode	<i>mode</i>	fashion
mould, cast, form	<i>moule</i>	muscle, a shell-fish
a ship-boy	<i>mousse</i>	moss, a plant
the philosopher's stone	<i>œuvre</i>	action, an author's works
office, business, prayers	<i>office</i>	pantry, larder, buttery
page of a prince	<i>page</i>	page in a book
a merry andrew	<i>paillasse</i>	a straw-bed
a hand's breadth	<i>palme</i>	{ the branch of a palm- tree, victory
pantomime	<i>pantomime</i>	a dumb show
Easter, Easter-day.	<i>pâque</i>	the Passover
a comparison	<i>parallèle</i>	a parellel line
pendulum	<i>pendule</i>	a clock
le Perche*	<i>perche</i>	pole; perch, a fish
summit, highest pitch	<i>période</i>	a period, epocha
anybody, nobody (a pro- noun) }	<i>personne</i>	a person (a noun)
spade, at cards	<i>pique</i>	a pike, a weapon
gnatsnapper, a bird	<i>pivoine</i>	peony, a flower
a plane-tree	<i>plane</i>	plane, an implement
a stove, a canopy	<i>poêle</i>	a frying-pan
post, a military station	<i>poste</i>	the post for letters
nap, slumber	<i>somme</i>	sum, load, name of a river

\* An ancient province in France, which forms to-day the departments of l'Orne and d'Eure-et-Loir.

## MASCULINE.

a smile  
 a porter  
 a tour, turn, trick  
 trumpeter  
 the airy plains  
 a vase, vessel  
 a veil

*souris*  
*suisse*  
*tour*  
*trompette*  
*vague*  
*vase*  
*voile*

## FEMININE.

a mouse  
 Switzerland  
 tower, rook at chess  
 trumpet  
 a wave surge  
 { the slime in ponds,  
 { lakes, &c.  
 a sail

The following substantives, which formerly had the two genders with only one signification, are now used but in the masculine, viz. *automne*, *cigar*, *épiderme*: the word *équivoque* is feminine.

*Orge*, barley is feminine, except in the following expressions: *orge mondé*, *perlé*, barley in a clean and bright condition.—(*Acad.*)

\* \* The following substantives of the masculine gender, are related both to male and female kind, as *le corbeau*, *le crabe*, *le crapaud*, *l'écureuil*, *le perroquet*, *le renne*, *le requin*, *le sarigue*, *le rhinocéros*, *le taon* (pronounced ton); and for the same reason, the next ones of the feminine gender, are also relating both to female and male, as *la baleine*, *la bécassine*, *la corneille*, *la corbine*, *la hyène*, *la fouine*, *la grenouille*, *la perruche*.

In order to distinguish the gender in the above substantives, the words either *mâle* or *femelle*, ought to follow them, as *un serpent mâle*, or *un serpent femelle*.

In French, when the name of a town ends in a feminine termination, as *Rome*, *Venise*, *Marseilles*, *Toulouse*, *Mantoue*, it is generally of the feminine gender, and in every other case it is masculine, except, however, *Jérusalem*, *Sion*, *Ilion*, *Albion*, which are also of the feminine gender.

As there are substantives with the gender of which the French themselves are not very familiar, we refer the learner to the Grammar of *Gramm.*, vol. i. p. 130, ninth edition, 1833.

## AN EXPLANATORY TABLE

## OF THE RELATION BETWEEN REGIMENS AND CASES.

As many persons are accustomed to use the word *case*, where, in modern languages, except the German, and perhaps some Northern languages, they ought to use the word *regimen*, the following is an explanatory table of the relation between regimen and cases. This relation is not always exactly just, but it is of little importance, since this exactness is not absolutely requisite for the greatest part of those who study the French language.

The substantive or the pronoun being subject of a phrase, answers to the . . . . .	} NOMINATIVE.
The indirect regimen, preceded by the preposition <i>de</i> , of, to the . . . . .	} GENITIVE.
The indirect regimen, preceded by the preposition <i>à</i> , to, to the . . . . .	} DATIVE.
The direct regimen to the . . . . .	} ACCUSATIVE.
The substantive or pronoun in an apostrophe, to the . . . . .	} VOCATIVE.
The indirect regimen, preceded by the preposition <i>de</i> , from, or <i>par</i> , by, to the . . . . .	} ABLATIVE.

But nevertheless I recommend to those who study the French language, to avoid denominations which are contrary to its genius, and not to prefer the opinion of some individuals to that of all the best French grammarians; to the constant practice of the University of Paris, and the opinion of the French Academy.

## EXPLANATION

OF THE

## ABBREVIATIONS USED IN THE EXERCISES.

m.	stands for masculine.
f.	_____ feminine.
pl.	_____ plural.
s. or sing.	_____ singular.
pr. art.	} _____ articles contracted.
or contr.	
art.	_____ article.
pr.	_____ preposition.
pron.	_____ pronoun
el.	_____ elision.
adv.	_____ adverb.
h m.	_____ h mute.
h asp.	_____ h aspirated.
obj.	_____ object.
ind-1.	_____ present of the indicative.
ind-2.	_____ imperfect.
ind-3.	_____ preterit definite or <i>perfect</i> .
ind-4.	_____ preterit indefinite or <i>compound of the present</i> .
ind-5.	_____ preterit anterior or <i>compound of the preterit</i> .
ind-6.	_____ pluperfect or <i>compound of the imperfect</i> .
ind-7.	_____ future absolute.
ind-8.	_____ future anterior or <i>compound of the future</i> .
imp.	_____ imperative.
con-1.	_____ present of the conditional.
con-2.	{ first conditional past or <i>compound of the</i> <i>conditional</i> .
con-3.	
subj-1.	_____ second conditional past*.
subj-1.	_____ present of the subjunctive.
subj-2.	_____ imperfect of the subjunctive.

\* That tense which is called also super-compound, as *j'aurais eu parlé*, I should have had spoken, is not of a very frequent use in the French language.



subj-3.	stands for	{ preterit of the subjunctive or <i>compound of the present subjunctive.</i>
subj-4.	— — —	{ pluperfect of the subjunctive or <i>compound of the imperfect subjunctive.</i>
inf-1.	————	present of the infinitive.
inf-2.	————	participle present.
inf-3.	————	participle past.

A \* in the exercises denotes that the word under which it is placed, is not expressed in French.

— denotes that the English word is spelt alike in French, or at least the part under which this sign is placed.

= denotes that the French word differs from the English only in its termination, as directed p. 92.

Those French words which are followed by the above signs, are to take the form which they point out.

In the *third part*, the \* is no longer placed under the word, but after it in the margin.

In filling the exercises, the order of the figures 1, 2, 3, 4, 5, &c. placed sometimes on the phrases after the French words, and sometimes above, is to be observed.

In the exercises, when several English words are included between a parenthesis ( ), they must be translated by the only words placed under.

## INTRODUCTION TO THE GRAMMAR.

Grammar, as we have already stated page 1, is the art of speaking and writing correctly.

To speak is to manifest externally, by certain signs which mankind have agreed upon, the thoughts which are combined internally in the mind.

Our thoughts are manifested by words either spoken or written.

The signs made use of for writing are called *letters*, and a collection of these, in order, is called an *Alphabet*.—(See p. 1.)

## GENERAL DEFINITION

## OF THE NINE PARTS OF SPEECH.

We have in French nine kinds of words, or parts of speech, namely : the *Substantive*, the *Article*, the *Adjective*, the *Pronoun*, the *Verb*, the *Preposition*, the *Adverb*, the *Conjunction*, and the *Interjection*.

The Substantive is a word which serves to name a person or thing, as *Pierre*, Peter ; *livre*, book.

The Article is one of these words, *le*, *la*, *les*, the, placed before common nouns ; as *le livre*, the book ; *la femme*, the woman ; *les rois*, the kings or kings.

The Adjective is a word which is added to a substantive, to express the quality of a person or thing ; as *bon père*, good father ; *beau livre*, fine book.

The Pronoun is a word which supplies the place of a noun; as *il joue*, he plays; *il* is a pronoun, because it represents a person already spoken of.

The Verb is a word, the chief use of which is to express affirmation. When we say, *La vertu est aimable*, virtue is amiable, we affirm that the quality *aimable* belongs to *la vertu*; the verb *est* expresses that affirmation.

The Preposition is a word that serves to express the relation of things one to another, and this it does by joining the noun or pronoun following to the word which precedes it. When we say *le fruit de l'arbre*, the fruit of the tree; *de* is a preposition because it expresses the relation between *fruit* and *arbre*.

The Adverb is a word which is generally joined to the verb or the adjective, in order to discriminate their signification. When we say *cet enfant parle distinctement*, that child speaks distinctly, by the word *distinctement*, we mean that he speaks one way rather than another.

The Conjunction is a word that serves to connect sentences. In this sentence, *il pleure et rit en même temps*, he cries and laughs at the same time, the word *et* is a conjunction, because it unites the first sentence *il pleure*, with the second *il rit*.

The Interjection is a word that serves to express the various sentiments and sudden emotions of the soul; as *hélas!* *alas!* &c\*.

\* A more particular explanation of these nine parts of speech will be illustrated in the following chapters.

## PART I.

## ETYMOLOGY,

OR

## LEXICOLOGY OF WORDS

CONSIDERED BOTH IN THEIR NATURES AND INFLECTIONS.

## CHAPTER I.

[Henceforth we shall endeavour to proceed gradually from the *known* to the *unknown*.]

## OF THE SUBSTANTIVE OR NOUN.

The Substantive according to its general definition, is a word which serves to name a person or thing; as *Pierre*, Peter; *livre*, book; *montagne*, mountain, &c.

There are two sorts of substantives; the *substantive common* and the *substantive proper*.

The *substantive common* or *appellative*, is that which belongs to several persons, or things of the same kind; thus *homme*, man; *oiseau*, bird; *arbre*

tree, &c., are common, because the name *homme* belongs to all rational beings, and *oiseau*, to all the birds, &c.

The substantive *proper* is that which belongs to one person, or one thing only; as, *César*, Cesar; *la Tamise*, the Thames; *Paris*, Paris; *Londres*, London, &c.

These are the only two sorts of substantives; but, among the substantives common, we must distinguish the *collectives*, on account of certain laws peculiar to some of them in the French language.

*Collectives* are those which, though in the singular number, yet present to our mind the idea of several objects of the same kind, as united, and forming one mass or assemblage.

They are divided into two sorts, viz., those that express a whole body; as *armée*, army; *peuple*, people; *forêt*, forest; and those which express only a partial number; as *infinité*, infinity; *la plupart*, the most part. The first are called *general collectives*, and the others, *partitive*.

There is another class of substantives which are called *abstracts*, owing to their expressing an object which the mind alone can conceive, but invisible and beyond the reach of our senses, as *vertu*, *vice*, *harmonie*, *infamie*, &c.

#### OF GENDER.

In substantives we are to consider the *gender* and *number*.

To the difference of the sexes must be attributed the division of the genders of substantives into *masculine* and *feminine*. The masculine belongs to men and animals of the male kind; and the feminine to women and animals of the female kind.



This distinction being once established, it has through imitation, been extended to all substantives. The French language does not admit of the neuter gender, which is found in several others.

#### OF NUMBER.

There are two numbers, the *singular* when we speak of one person or thing ; as *un homme*, a man ; *un livre*, a book ; and the *plural*, when we speak of several persons or things ; as *les hommes*, men ; *les livres*, books.

Number, therefore, is the property which substantives have of denoting either one thing or several things\*.

#### HOW TO FORM THE PLURAL.

*General Rule.*—The plural is formed by adding *s* at the end of a word, as

<i>Singular.</i>			<i>Plural.</i>	
<i>le roi,</i>	the king		<i>les rois</i>	the kings
<i>la reine,</i>	the queen		<i>les reines</i>	the queens

*Exceptions.*—1st. Nouns ending in the singular, in *s*, *x*, *z*, admit no change in the plural ; as

<i>le fils</i>	the son		<i>les fils</i>	the sons
<i>la voix</i>	the voice		<i>les voix</i>	the voices
<i>le nez</i>	the nose		<i>les nez</i>	the noses

2nd. Nouns ending in the singular, in *au*, *eu*, *ou*, take *x* in the plural ; as

\* Proper names have no plural ; as *Londres*, London ; *Paris*, Paris ; *Milton*, Milton ; *la Tamise*, the Thames.

<i>bateau</i>	a boat
<i>feu</i>	fire
<i>caillou</i>	stone

<i>bateaux</i>	boats
<i>feux</i>	fires
<i>cailloux</i>	stones

but *trou*, a hole; *clou*, a nail; *filou*, a pickpocket; *matou*, a ram-cat; *licou*, a halter; *loup-garou*, a were-wolf; *cou*, neck; *bambou*, *concou*, *écrou*, the nut; *fou*, a fool; *sou*, a penny; *toutou*, a whelp; *verrou*, a bolt, follow the general rule, that is, they take *s* in the plural\*.

3rd. Most nouns ending in the singular in *al* and *ail*, form their plural in *aux*; as

<i>mal</i>	evil
<i>animal</i>	animal
<i>maréchal</i>	marshal
<i>travail</i> †	work
<i>bail</i>	a lease
<i>sous-bail</i>	
<i>corail</i>	coral
<i>émail</i>	enamel
<i>soupirail</i>	a vent
<i>vantail</i>	window-shutter

<i>maux</i>	evils
<i>animaux</i>	animals
<i>maréchaux</i>	marshals
<i>travaux</i>	works
<i>baux</i>	leases
<i>sous-baux</i>	
<i>coraux</i>	corals
<i>émaux</i>	enamels
<i>soupiraux</i>	vents
<i>vantaux</i>	window-shutters

but *bal*, ball; *pal*, pale; *régal*, treat; *cal*, callosity; *carnaval*, carnival; *attirail*, dress or train; *camail*, capuchin; *détail*, particulars; *évantail*, a fan; *épouvantail*, a bugbear; *gouvernail*, a rudder; *mail*, mallet, mall; *poitrail*, the breast of a horse; *portail*, the front gate of, &c.; *sérail*, seraglio, follow the general rule, simply taking *s*. *Bercail*, sheep-fold, has no plural. *Bétail*, cattle; *aïeul*,

\* We have but fourteen words in French ending in *au*, as follow: *aloyau*, *bacalieu*, dry cod fish; *boyau*, *cornuau*, a kind of shad, *étau*, *gluau*, *gruau*, "hoyau, a mattock; *joyau*, *noyau*, *pilau*, stewed rice: *sarrau*, a waggoner's frock; *tuyau*, *unau*, a sort of American quadruped having paps; and about 250 end in *eau*.

† *Travail* takes *s* after *l* in the plural instead of *aux*, when it means a machine with four pillars to shoe horses, or when used in the sense of a report made either by a minister of state, or by a secretary to a minister of state.

grandfather; *ciel*\*, heaven; and *œil*, eye, make *bestiaux*, *aïeuls* and *aïeux*, *cieux* and *yeux*. *Ail*, garlic, makes *aulx* in the plural.

### Observations.

Nouns of more than one syllable ending in *nt*, formerly dropped the *t* in the plural; as, *enfant*, *enfants*; *commandement*, *commandemens*: but it is now usually retained; as, *enfants*, *commandements*. Monosyllables also preserve the *t* in the plural; as, *dent*, *dents*; *chant*, *chants*; *gant*, *gants*; *pont*, *ponts*: except *gent* and *tout*, which make *gens* and *tous* in the plural.

Many words are alike in both languages, and others differ only in their terminations.

Those which are perfectly alike have the following terminations:

-al	as	animal, cardinal, fatal, general, local, &c.
-ble	—	capable, &c., bible, &c, noble, double &c.
-ace	—	face, grimace, grace, place, preface, &c.
-ance	—	chance, complaisance, extravagance, &c.
-ence	—	abstinence, conference, continence, &c.
-ice	—	artifice, auspice, edifice, justice, &c.
-acle	—	miracle, oracle, obstacle, receptacle, &c.
-ade	—	ambuscade, cavalcade, brigade, &c.
-age	—	age, adage, bandage, cage, cordage, &c.
-ege	—	college, privilege, sacrilege, siege, sortilege.
-ge	—	vestige, doge, barge, charge, orange.
-ule	—	globule, ridicule, animalcule, &c.
-ile	—	bile, debile, agile, docile, ductile, &c.
-ine	—	carabine, doctrine, machine, &c.
-ion	—	action, fraction, legion, nation, &c.
-ant	—	constant, elegant, elephant, &c.
-ent	—	absent, accident, compliment, &c.

Many other English words require only the change of termination, in the following manner:

\* We say, *des ciels de lit*, testers of a bed; *des œils de bœuf*, ovals.

-ary	into	-aire	as	<i>military</i>	<i>militaire</i>
-ory	—	-oire	—	<i>glory</i>	<i>gloire</i>
-cy	—	-ce	—	<i>clemency</i>	<i>clémence</i>
-ty	—	-té	—	<i>beauty</i>	<i>beauté</i>
-ous	—	-eux	—	<i>dangerous</i>	<i>dangereux</i>
-our	—	-eur	—	<i>favour</i>	<i>faveur</i>
-or	—	-eur	—	<i>error</i>	<i>erreur</i>
-ine	—	-in	—	<i>clandestine</i>	<i>clandestin</i>
-ive	—	-if	—	<i>expressive</i>	<i>expressif</i>
-ry	—	-rie	—	<i>fury</i>	<i>furie</i>

N. B. Adjectives in  $\left\{ \begin{array}{l} -eux \\ -if \\ -in \end{array} \right\}$  make their feminine  $\left\{ \begin{array}{l} -euse \\ -ive \\ -ine \end{array} \right\}$

Before writing this first exercise, the learner must bear in mind the general definition of the article ;

$\left. \begin{array}{l} le \\ la \\ les \end{array} \right\}$  before a noun masculine in the singular number  
 „ „ „ feminine „ „ „ „  
 „ before either masculine or fem. in the plural . } the

## EXERCISE.

1. Peter; the book; the mountain; London; the Thames; the  
 m. *montagne* f.

people; the forest; the most part; virtue; vice; the  
*peuple* m. *forêt* f. *plupart* f. art. f. art. m.

men; the woman; the women; the kings: the good father; the  
 m. pl. f. pl. *roi* m. pl. *bon* m.

good mother; he plays; virtue is amiable; the fruit of the  
*bonne* f. *il joue* art. m.

tree; that child speaks distinctly; he cries and laughs at the  
 m. *cet* m. *parle* ——— *ement* *pleure* *rit* *en*

same time.

*même temps.*

2. bird; honour; army; infinity; the queen;  
 art. art. art. art. f.

the queens; the son; the sons; the voice; the voices; the nose;  
 f. pl. m. m. pl. f. f. pl. m.

the noses; boat; boats; fire; fires; stone;  
 m. pl. art. m. art. m. pl. art. m. art. m. pl. art. f.

stones; hole; holes; nail; nails; pickpocket;  
 art. f. pl. art. m. art. m. pl. art. m. art. m. pl. *un* m.

pickpockets; ram-cat: ram-cats; halter; halters;  
*des m. pl. un m. des m. pl. un m. des m. pl.*  
 werewolf; werewolves; evil; evils; work; works;  
*un m. des m. pl. art. m. art. m. pl. art. m. art. m. pl.*  
 ball; balls; pale; pales; treat; treats;  
*art. m. art. pl. un m. des pl. un m. des pl.*  
 callosity; callosities; local; locals\*; carnival;  
*un m. des pl. un m. des pl. art. m.*  
 carnivals; trains; particulars; fans; bugbears;  
*art. pl. des pl. des pl. des pl. des pl.*  
 rudders; front-gates; sheepfold; cattle;  
*des pl. des pl. m. sing. des pl.*  
 grandfathers or forefathers; heaven; heavens; eye;  
*les aïeuls ou les pl. art. m. art. pl.*  
 eyes; testers of a bed; ovalst; garlicks.  
*des des des*

3. The beauty; the fables; the horror; the morality; the  
*f. f. pl. f. h m. f.*  
 science; the fraction; the violence; the machine; the furious  
*f. f. f. f.*  
 cardinal; the pious seminary; the great nation; the fine victory;  
*m. m. grande f. belle f.*  
 the sensitive (plant); the famous general; the dangerous animal;  
*f. m. m.*  
 the monstrous elephant; the noble generosity; the holy bible; the  
*m. f. sainte f.*  
 conference; she is very attentive; the clemency; the destruction,  
*f. elle est très f. f. f.*  
 and the consequence; fortune and courage; impudence and  
*f. art. f. art. m. art. f.*  
 vivacity; prudence and fidelity; he is very scrupulous;  
*art. f. art. f. art. f. il très m.*  
 the sublimity and the sentiments; energy and expressions;  
*f. m. pl. art. f. art. f. pl.*  
 the carnage was terrible; presents sometimes are not acceptable;  
*m. fut art. m. pl. quelquefois ne sont pas — bles*  
 every instrument is not harmonious; memory is extraordinary;  
*tout m. m. art. f. f.*  
 complaisance is charitable.  
*art. f. f.*

\* *Des locaux.*

† *Vide* the note, p. 91, and p. 92 for the English terminations of the above substantives.



## CHAPTER II.

OF THE ARTICLE.

The Article is a small word prefixed to substantives to determine the extent of their signification. Like the Substantive, the Article may be divided into three classes, *definite*, *indefinite*\*, and *partitive*. *Le, la, les, du, de la, des, au, à la, aux*, are definite articles : *un, une*, are indefinite ; and *du, de la, de l', des*, are partitive articles, when they mean a certain portion or quantity of any thing ; as

<i>du pain,</i>	some bread.	<i>des pommes,</i>	some apples.
<i>de la viande,</i>	some meat.	<i>de l'argent,</i>	some money.

As it may be observed, these different articles take both genders and numbers of the substantives to which they are prefixed, and except the indefinite *un, une*, *a, an*, they are liable to two kinds of state, viz. to *elision* and *contraction*.

DEFINITE ARTICLE.

*le* before a substantive masculine in the singular, *le père*, the father.

*la* . . . feminine . . . *la mère*, the mother

[illegible]

<i>du</i>	masculine singular	of the
<i>de la</i>	feminine singular	of the
<i>des</i>	both genders	of the

\* The definite article supposes a particular and previous knowledge of the object which it is spoken of, as, *la femme que j'ai rencontrée l'autre jour*; the women whom I met the other day. But the indefinite article supposes only a general knowledge of the subject, without any previous acquaintance with it, as, *j'ai vu une femme qui s'est moquée de moi*; I saw a woman who laughed at me.

According to the best grammarians, we have in French but one article, divided into simple and compound articles; therefore, if the above division we have just made use of seems contrary to the genius of our language, we hope it will not give to the intelligent learner a false notion on this important part of the French speech.

## EXERCISE ON THE ARTICLE.

*The sun, the moon, and the stars, are the glory of nature*  
*soleil m. lune f. étoile f. pl. gloire f. art.*  
*The king, the queen, and the princes, are well pleased. The*  
*prince m. pl. très-satisfait pl.*  
 top (of the) mountains, and the bottom of the valleys are  
*sommet m. des montagnes f. pl. fond m. vallée f. pl.*  
 equally useful. *The rose, the violet, the tulip, the narcissus,*  
*également utile pl. f. violette f. tulipe f. narcissus m.*  
*the hyacinth, the gilliflower, the jasmine, the lily, the honeysuckle,*  
*jacinthe f. giroflée f. jasmin m. lis m. chevrefeuille m.*  
*the ranunculus, are the delight of the sight. Poetry, painting,*  
*renoncule f. délice f. pl. art. vue f. art. poésie f. art. peinture f.*  
*music, dancing, and architecture, are (sister-arts.) The*  
*art. musique f. art. danse f. art. f. sœur f. pl.*  
 day and the night are equally necessary.  
*jour m. nuit f. également nécessaires.*

## OF THE ELISION.

Elision is the omitting of the *e* in the masculine article *le*, or the *a* in the feminine article *la*, when these articles precede a noun beginning with a vowel or *h* mute. Thus we say, *l'argent* for *le argent*, and *l'histoire* for *la histoire*; but then instead of the letter thus omitted, we put this little mark (') called an apostrophe.—*Vide p. 73.*

The . . *l'a, l'e, l'i, l'o, l'u, l'h* mute, *un m. une f. a, an.*  
 Of the, *de l'a, de l'e, de l'o, de l'u, de l'h* mute, *d'un, m. d'une f. of a.*

## EXERCISES.

*The soul of man, without cultivation, is like a*  
*âme f. art. homme h. m. sans culture f. est comme*  
 diamond (in the rough). *The history of Spain is sometimes*  
*diamant m. brut. = t. h m. d'Espagne f. quelquefois*

very interesting. Look at *the* amaranth and *the* anemone;  
*fort intéressante* f. *Considérez* *amaranthe* f. *et* — f.  
 what beauty! Self-love and pride are always  
*quelle beauté!* art. *Amour-propre* m. art. *orgueil* m. *sont toujours*  
 the offspring of a weak mind. Honesty,  
*partage* m. *faible* 2 *esprit* 1 m. art. *Honnêteté* f. h m. art.  
 innocence, honour, and the love of virtue are (very much)  
 f. art. *honneur* h. m. *amour* art. *vertu* f. *fort* \*  
 esteemed. Summer, autumn, and winter, are  
*estimés* m. pl. art. *été* m. art. *automne* m. f.\* art. *hiver* h m.  
 very changeable. France is separated from Italy by the  
*très-variables* pl. art. f. *séparée* de art. *Italie* f. *par*  
 Alps, and from Spain by the Pyrenees.  
*Alpes*, f. pl. art. f. pl.

### Contraction of the Article.

Contraction is the reducing of two syllables into one, and takes place with the article, when the prepositions *à* or *de* precedes it, in which case, instead of putting *de le* before a masculine singular, beginning with a consonant or *h* aspirated, we put *du*; instead of *à le* we put *au*, and in the plural, in nouns of both genders, either before a consonant or a vowel, *de les* is changed into *des*, and *à les* into *aux*.

Thus we say :

<i>Du roi</i>	instead of	<i>De le roi</i>	of the king.
<i>du héros</i>	—	<i>de le héros</i>	of the hero.
<i>au roi</i>	—	<i>à le roi</i>	to the king.
<i>au héros</i>	—	<i>à le héros</i>	to the hero.
<i>des rois</i>	—	<i>de les rois</i>	of the kings.
<i>des reines</i>	—	<i>de les reines</i>	of the queens.
<i>aux rois</i>	—	<i>à les rois</i>	to the kings.
<i>aux reines</i>	—	<i>à les reines</i>	to the queens.

\* The masculine gender ought to be preferred.

## EXERCISE.

Silk is soft *to the touch*. What is agreeable *to the taste*  
 art. *Soie* f. *douce* *toucher* m. *Ce qui* *goût* m.  
 is often *contrary to the health*. He obeyed *the orders of the king*.  
*souvent contraire à la santé* f. *Il obéit aux ordres* m. pl.  
 The warbling of birds, the murmuring of streams,  
*gazouillement* m. *oiseau* m. pl. *murmure* m. art. *ruisseau* m. pl.  
 the enamel of meadows, the coolness of woods, the  
*émail* art. *prairie* f. pl. *fraicheur* f. art. *bois* m. pl.  
 fragrance of flowers, and the sweet smell of plants,  
*parfum* m. art. f. pl. art. *douce odeur* f. art. *plante* f. pl.  
 contribute greatly *to the pleasure of the mind*, and *to the health*  
*contribuent beaucoup plaisir* m. *esprit* m.  
*of the body*. A man given *to pleasure* was never a  
*corps* m. *Un livré* art. *fut* 2. *ne* 1. *jamais* 3.  
 great man. The happiness of a feeling man is *to relieve the*  
*grand bonheur* m. *un sensible* 2 1 *de subvenir à*  
 wants of the poor. Shun the company of the wicked,  
*besoin* m. pl. *pauvre* pl. *Evitez compagnie* f. *méchante*  
 and court that of the good. The fame of the hero of  
*recherchez celle des honnêtes gens*. *renommée* f. *de*  
 Waterloo is immortal.  
 = = *telle*.

Observe that in the plural either before a consonant or a vowel, an *h* mute or aspirated, *aux* and *des* stand always for *à les* and *de les*, which are never used

## EXAMPLES.

*Des palais, des héros, des hommes, des animaux.*  
*Aux forêts, aux héros, aux honneurs, aux âmes, aux oiseaux.*

*De* and *à* are never contracted with *la* before a feminine substantive singular, beginning with a consonant.

## EXAMPLES.

*De la reine*, of the queen. | *à la reine*, to the queen.

Nor are *de* and *à* contracted with *le* or *la* before any substantive singular, beginning with a vowel or *h* mute, but then the article suffers elision.

## EXAMPLES.

<i>De l'esprit</i> ,	of the mind.		<i>de l'homme</i> ,	of man.
<i>à l'esprit</i> ,	to the mind.		<i>à l'homme</i> ,	to man.
<i>de l'âme</i> ,	of the soul.		<i>à l'âme</i> ,	to the soul.
<i>de l'histoire</i> ,	of the history.		<i>à l'histoire</i>	to the history.

Contraction does not take place when the adjective *tout*, all, every, intervenes between *de* or *à* and the article.

## EXAMPLES.

<i>De tout le monde</i> ,	of every body.
<i>de tous les hommes</i> ,	of all men.
<i>à tout le monde</i> ,	to every body.
<i>à tous les hommes</i> ,	to all men.
<i>de toutes les vertus</i> ,	of all virtues.
<i>à toutes les maisons</i> ,	to all houses.

## EXERCISE.

Death is the share of every body; but it is awful to  
 art. *mort* f. *partage* m. *mais elle redoutable*  
 all men. The hope of success strengthened the cause  
*espérance* f. art. *réussite* f. *fortifia* — f.  
 of virtue, and weakened the audaciousness of rebellion.  
 art. *vertu* f. *affaiblit* *audace* f. art. — f  
 Fire of imagination, strength of mind, and  
 art. *feu* m. art. — f. art. *force* f. art. art.  
 firmness of soul, are gifts of nature. We saw with  
*fermeté* f. *d'âme* *des don* m. pl. art. — f. *Nous vîmes avec*  
 horror, that man given to avarice and voluptuousness.  
*horreur* *cet* *livré* art. — f. *à art.* *volupté* f.



More or less pain is the lot of every body. The history  
*Plus ou moins de peine* partage m. tout le monde.  
 of man, under every circumstance of life, is the  
 art. dans toutes art. circonstance f. pl. art. vie  
 study of the wise.  
*étude f. sage.*

1. GENERAL RULE. In French, the article always agrees in gender and number with the substantive to which it belongs.

## EXAMPLES.

*Le livre que je cherche,* The book which I am looking for  
*La femme que je vois,* The woman whom I see.  
*Les hommes qui étudient,* The men that study.  
*Les sociétés que je fréquente,* The societies which I frequent.

## EXERCISE.

The father mother, brothers, sisters,  
*père m. art. mère f. art. frère m. pl. art. sœur f. pl.*  
 uncles, aunts, and several other relations, were  
 art. oncle m. pl. art. tante f. pl. *plusieurs autres parent m. pl. étaient*  
 present at the marriage ceremony. What we  
 — m. pl. à (du) mariage m. 2 art. célébration f. 1. *Ce que nous*  
 esteem is health, frugality, liberty, vigour of  
*estimons c'est art. art. frugalité f. art. liberté f. art. vigueur f.*  
 mind and body; it is the love of virtue, reverence for  
 pr. corps; c'est art. art. crainte f. de  
 the Gods, zeal for our friends, fidelity  
*Dieu m. pl. art. attachement m. à nos ami m. pl. art. fidélité f.*  
 to all mankind, moderation in prosperity,  
*envers art. monde art. — f. dans art. prospérité f. art.*  
 fortitude in adversity, courage, good manners, and  
 force f. art. adversité art. — m. art. bonnes mœurs f. pl.  
 the abhorrence of flattery. The horror of vice and the  
*horreur f. h m. art. flatterie f. horreur art. m.*  
 love of virtue are the delight of the wise.  
*amour art. délice f. pl.*

2. GENERAL RULE. The article and the prepositions *à* and *de*, whether contracted or not, are invariably to be repeated before every substantive.

## EXAMPLES.

*L'esprit, les grâces, et la beauté nous captivent.*

*Wit, grace, and beauty captivate us.*

*Je vis hier le roi, la reine, et les princes.*

*I saw yesterday the king, queen, and princes.*

*L'ignorance est la mère de l'erreur, de l'admiration, et des préventions de toute espèce.*

*Ignorance is the mother of error, admiration, and prejudices of every kind.*

## EXERCISE.

Innocence of	manners,	sincerity,	obedience and
art. —f.	art. mœurs pl.	art. =f.	art. obéissance f.
abhorrence of	vice, inhabit	this happy region.	The
art. horreur h m.	art. — m.	habitent	heureuse —f.
plants of the gardens,	the animals of the forest,	the minerals of	
plante	jardin m.	—	forêt f. —
the earth, the meteors of the sky,	must all concur to		
terre f.	météore	ciel m.	doivent tous concourir à
store the mind with an inexhaustible variety.	Neither		
enrichir	par	inépuisable 2	=f. 1 * art.
suffering,	punishment nor	kindness make any im-	
peine f. art.	châtiment m. *	art. caresse f. pl.	ne font nulle
pression on those minds.	The lily is the emblem of		
— sur	âme pl.	lis m.	symbole m. art.
virginity,	candour,	innocence and	purity.
= f. de art.	= f. de art.	—f.	de art. pureté f.

## PARTITIVE ARTICLE.

*Du, de la, de l', des*, answering to the partitive *some, any*, often understood in English, are always expressed in French.

## EXAMPLES.

<i>Je mange du pain,</i>	I eat bread.
<i>Il prend de la peine,</i>	He takes some trouble.
<i>Nous mangeons du hachis,</i>	We eat some hash.
<i>Elle conçoit de la haine.</i>	She conceives a hatred
<i>Vous avez de l'amitié,</i>	You have some friendship.
<i>Vous prenez de l'humeur,</i>	You got into an ill humour.
<i>Nous cueillons des pommes,</i>	We gather apples.
<i>Ils vendent des oranges,</i>	They sell oranges.

## EXERCISE.

Give me	some	bread and	butter.	Offer him	some
<i>Donnez-moi</i>		<i>pain m.</i>	<i>pr. art. beurre m.</i>	<i>Offrez-lui</i>	
meat.	Take	some	salt. (There is)	mustard.	We have
<i>viande f. Prenez</i>		<i>sel m.</i>	<i>Voilà pr. art. moutarde f.</i>	<i>Nous avons</i>	
some	girkins.	Shall I	offer you	some	fowl? Shall I
	<i>cornichons pl.</i>		<i>Vous offrirai-je</i>		<i>poulet m. Vous</i>
help	you to	some	fruit? I will take (with pleasure)	some	broth.
<i>servirai-je *</i>		<i>—m. Je prendrai</i>	<i>volontiers</i>		<i>bouillon m.</i>
Bring me	some	bread.	Pour me	out	some
<i>Apportez-moi</i>			<i>Versez-moi *</i>		<i>bière f. Buvez</i>
wine.	Take	some	tea.	Put (in it)	some
<i>vin m. Prenez</i>		<i>thé m.</i>	<i>Mettez-y</i>	<i>sucré m.</i>	<i>pr. art. lait m.</i>
I hear	some	noise.	There falls	some	hail.
<i>J'entends</i>		<i>bruit m.</i>	<i>Il tombe</i>	<i>grêle f. s.</i>	<i>Elle a</i>
pride.	Have	you	any	ink and	pens? Put
<i>orgueil m. Avez-vous</i>		<i>pr. art. encre f.</i>		<i>pr. art. plumes pl.</i>	<i>Mettez</i>
oil and		vinegar	to the	salad.	Eat
<i>huile h. m. pr. art. vinaigre m.</i>		<i>dans</i>	<i>salade f.</i>	<i>Mangez</i>	<i>pr. art. ho-</i>
ster.	He	has	received	some	gold and
<i>mard m. h asp. Il a</i>		<i>reçu</i>	<i>or m.</i>	<i>pr. art. argent m.</i>	<i>silver.</i>

The partitive article, generally after a negation or immediately before an adjective or any other word preceding the substantive, is expressed by *de* alone, without any distinction of gender or number, as

<i>Je bois de bon vin</i>	I drink good wine
<i>Je n'ai pas de pain</i>	I have no bread
<i>Je ne mange jamais de fromage</i>	He never eats any cheese
<i>Elles ont acheté de beaux raisins</i>	They have bought fine grapes.

## INDEFINITE ARTICLE

The indefinite article is :

<i>un</i> m.	<i>une</i> fem.	.....	a, an
<i>d'un</i>	<i>d'une</i>	.....	of a or from a, an
<i>à un</i>	<i>à une</i>	.....	to a, to an

## EXAMPLES.

<i>Un homme</i>	a man		<i>d'un ami</i>	of a friend
<i>Un lion</i>	a lion		<i>d'un héros</i>	of a hero
<i>Une femme</i>	a woman		<i>d'une action</i>	of an action

The elision never takes place in the indefinite article *un, une*, except in the partitive *de* placed before it.

## RECAPITULATION OF THE ARTICLES.

1. How to render in French the English prepositions *of* and *from* followed either by the definite article *the* or by the possessive pronouns *my, thy, his, her, its*, and by the demonstrative pronouns *this, these, or that, those*.

We have seen that *the*, standing alone, is expressed in French

by	<i>le</i> before a noun masculine beginning with a consonant or <i>h</i> aspirated .....	} in the singular
	<i>la</i> before a noun feminine beginning with a consonant or <i>h</i> aspirated .....	
	<i>l'</i> before a noun of either gender, beginning with a vowel or <i>h</i> mute .....	
	<i>les</i> before nouns of both genders, without any distinction whatever.....	} in the plural

## EXAMPLES.

Singular.		Plural.	
<i>Le livre</i>	the book	<i>les livres</i>	the books
<i>la table</i>	the table	<i>les héros</i>	the heroes
<i>le héros</i>	the hero	<i>les haines</i>	the hatreds
<i>la haine</i>	the hatred	<i>les oiseaux</i>	the birds
<i>l'oiseau</i>	the bird	<i>les âmes</i>	the souls
<i>l'âme</i>	the soul	<i>les histoires</i>	the histories
<i>l'honneur</i>	the honour		
<i>l'histoire</i>	the history		

a or an by  $\left\{ \begin{array}{l} \text{un before a noun masculine singular} \\ \text{une before a noun feminine singular} \end{array} \right\}$  without any elision

## EXAMPLES.

Un <i>homme</i>	a man		un <i>héros</i>	a hero
une <i>femme</i>	a woman		un <i>livre</i>	a book
une <i>armée</i>	an army		une <i>histoire</i>	a history

2. The English prepositions *of* or *from* standing alone, are rendered in French by *de*, and *to* by *à*, as

of or from me ... *de moi* | to me ..... *à moi*.

But when followed by the definite article *the*, they are expressed in the following manner:

of or from the, by  $\left\{ \begin{array}{l} \text{du before a noun masculine singular beginning with a con-} \\ \text{sonant or } h \text{ aspirated} \\ \text{de la before a noun feminine singular beginning with a} \\ \text{consonant} \\ \text{de l' before any noun beginning with a vowel or } h \text{ mute} \\ \text{des before any noun in the plural} \end{array} \right.$

to the, by  $\left\{ \begin{array}{l} \text{au before a noun masculine singular beginning with a con-} \\ \text{sonant or } h \text{ aspirated} \\ \text{à la before a noun feminine singular beginning with a con-} \\ \text{sonant} \\ \text{à l' before any noun beginning with a vowel or } h \text{ mute} \\ \text{aux before any noun in the plural number} \end{array} \right.$

3. With the indefinite article *a* or *an*, thus:

of or from a, by  $\left\{ \begin{array}{l} \text{d'un before a noun masculine} \\ \text{d'une before a noun feminine} \end{array} \right.$

to a, by  $\left\{ \begin{array}{l} \text{à un before a noun masculine} \\ \text{à une before a noun feminine} \end{array} \right.$



### EXAMPLES.

Du <i>parc</i>	of the park	à l' <i>esprit</i>	to the mind
de la <i>rivière</i>	of the river	aux <i>carrosses</i>	to the coaches
de l' <i>esprit</i>	of the mind	d'un <i>jour</i>	of a day
des <i>carrosses</i>	of the coaches	d'une <i>nuît</i>	of a night
au <i>parc</i>	to the park	à un <i>jour</i>	to a day
à la <i>rivière</i>	to the river	à une <i>nuît</i>	to a night

4. The same prepositions, when followed by the possessive pronouns *my, thy, his, her, its, our, your,* and *their*, are rendered thus :

		Singular		Plural	
		m.	f.	m. & f.	
of or from	<div> <div> <div>my</div> <div>thy</div> <div>his, her, or its</div> <div>our</div> <div>your</div> <div>their</div> </div> </div>	by de	<div> <div>mon</div> <div>ton</div> <div>son</div> <div>notre</div> <div>votre</div> <div>leur</div> </div>	<div> <div>ma</div> <div>ta</div> <div>sa</div> <div>notre</div> <div>votre</div> <div>leur</div> </div>	<div> <div>mes</div> <div>tes</div> <div>ses</div> <div>nos</div> <div>vos</div> <div>leurs</div> </div>
to	<div> <div> <div>my</div> <div>thy</div> <div>his, her, or its</div> <div>our</div> <div>your</div> <div>their</div> </div> </div>	by à	<div> <div>mon</div> <div>ton</div> <div>son</div> <div>notre</div> <div>votre</div> <div>leur</div> </div>	<div> <div>ma</div> <div>ta</div> <div>sa</div> <div>notre</div> <div>votre</div> <div>leur</div> </div>	<div> <div>mes</div> <div>tes</div> <div>ses</div> <div>nos</div> <div>vos</div> <div>leurs</div> </div>

### Observations.

*Mon, ton, son, ma, ta, sa*, agree in gender with the substantive to which they are joined ; except, however, before a feminine substantive, beginning with a vowel or an *h* mute, in which case, *mon, ton, son* are used instead of *ma, ta, sa*, in order to avoid the harsh sound that would result from the meeting of the vowels. Thus we say:

[illegible]



excellent wine. You went from London to Southampton by the  
 — *vin* m. *Vous allâtes* pr. — *dres* pr. — *par*  
 railway. I read the life of a hero. I come from a very fine  
*chemin de fer.* m. *Je lis* vie f. *Je viens* pr. el. *très-beau*  
 country. It is a tale told by an idiot. Silence and contempt  
*pays.* *C'est conte fait par* — m. art. — art. *mépris* m.  
 are the only vengeance which a gentleman ought to take of  
*sont seule* f. *qu' galant homme devrait* \* *tirer* pr. el.  
 a fool; see the fable of the ass and the wild boar.  
*sot* m. *voyez* f. *âne* m. *et du sanglier.*

3. Of my clothes; of thy handkerchief; of his pocket; of your  
*habit* m. pl. *mouchoir* m. *poche* f.  
 letters; of our treasure; to their house; of this steeple; of his  
*lettre* f. pl. *trésor* m. f. *ce clocher*  
 hatred; of that hero; of this tower; from these models; of my  
 f. asp. *h* *ce* m. *cette tour* *ces modèle* pl.  
 sister; of my friendship; to your relations; the top of this  
*sœur* f. *amitié* f. *parents* *sommet*  
 mountain; to his friend; of these pleasures; of our duties; to  
*montagne* f. *ces plaisir* m. pl. *devoir* m. pl.  
 their connexions; from his acquaintances; to my neighbours;  
*liaison* f. pl. *connaissance* f. pl. *voisin* m. pl.  
 to her honour.  
*honneur* m. *h* m.

## OF NEGATIONS.

In the following negative modes of speech, the *caret* points out the place which the French verb must occupy, whenever it is not in the infinitive mood.

Not	$\left\{ \begin{array}{l} ne \text{ } \Delta \text{ } pas \\ ne \text{ } \Delta \text{ } point \end{array} \right\}$	$\left\{ \begin{array}{l} je \text{ } ne \text{ } suis \text{ } pas, \text{ } \&c. \\ nous \text{ } n'avons \\ point \end{array} \right\}$	I am not, &c. we have not
never	$ne \text{ } \Delta \text{ } jamais$	$il \text{ } ne \text{ } joue \text{ } jamais$	he never plays
nothing	$ne \text{ } \Delta \text{ } rien$	$\left\{ \begin{array}{l} vous \text{ } ne \text{ } dites \\ rien \end{array} \right\}$	you say nothing
nobody	$ne \text{ } \Delta \text{ } personne$	$as \left\{ \begin{array}{l} je \text{ } ne \text{ } vois \text{ } per- \\ sonne \end{array} \right\}$	I see nobody
not a jot	$ne \text{ } \Delta \text{ } goutte$	$je \text{ } ne \text{ } vois \text{ } goutte$	$\left\{ \begin{array}{l} I \text{ } do \text{ } not \text{ } see \text{ } at \text{ } all, \text{ } or \\ I \text{ } see \text{ } not \text{ } in \text{ } the \\ least \end{array} \right\}$
no where	$\left\{ \begin{array}{l} ne \text{ } \Delta \text{ } nulle \\ part \end{array} \right\}$	$\left\{ \begin{array}{l} je \text{ } ne \text{ } vais \text{ } nulle \\ part \end{array} \right\}$	I go no where

In compound tenses, the auxiliary verb parts the negative *ne* from the particles *pas* or *point*, *jamais*, &c., that accompany it, as *nous n'avons point parlé*, we have not spoken; *on n'aurait jamais cru*, one could never have believed\*.

## EXERCISE.

I do not say; I have not said; I have never seen; I never  
 \*        *dis*                *ai*                *dit*                *ai*                *vu*  
 (tell a falsehood); I do nothing; I have done nothing; is he not  
               *mens*                *fais*                *fait*                *est-il*  
 arrived? does he not come? I see nothing; has he never seen? he  
               *arrivé*        \*        2        *vient* 1        *vois*                *a-t-*                *vu*  
 never loses his time; that (is worth) nothing; I met nobody.  
               *perd*        *temps* m. *cela*        *vaut*                *rencontrai*

The French grammarians generally divide the article as follows:

Simple ... *le, la, les*                                |        compound ... *du, à la, au, aux*\*

\* The addition of *pas* or *point* to the negative particle *ne*, must not be considered as a second negation, but only as a complementary part of it.

\* See the note, p. 95.

## CHAPTER III.

### OF THE ADJECTIVE.

The *Adjective* is a part of speech which accompanies a substantive to express either its good or bad quality, as

<i>bon père</i>	good father		<i>bonne mère</i>	good mother
<i>mauvais livre</i>	bad book		<i>mauvaise fille</i>	bad girl

These words *bon*, *bonne*, *mauvais*, *mauvaise*, are adjectives, as they express the qualities, either *good* or *bad*, of the above substantives.

#### *Observations.*

A word is known to be an adjective when it can be properly joined with the word *personne*, or the word *chose*; thus, *habile*, skilful; and *agréable*, agreeable, are adjectives, because we can say *personne habile*, skilful person, *chose agréable*, agreeable thing.

In French, the adjective takes the gender and number of the substantive to which it relates.

#### *How to form the Feminine in the French Adjectives.*

**First General Rule.**—All adjectives ending in the singular in a mute *e* are alike for both genders.

#### EXAMPLES.

<i>Un homme aimable, tranquille, et fidèle</i>	an amiable, tranquil, and faithful man.
<i>une femme aimable, tranquille, et fidèle</i>	an amiable, quiet, and faithful woman



**Second General Rule.**—Whenever the adjective does not end in a mute *e*, the mute *e* is added to form its feminine.

## EXAMPLES.

masc.	fem.	
<i>cagot</i>	<i>cagote</i>	bigot
<i>clos</i>	<i>close</i>	closed
<i>cru</i>	<i>crue</i>	row
<i>dévot</i>	<i>dévote</i>	devout
<i>Espagnol</i>	<i>Espagnole</i>	Spaniard
<i>idiot</i>	<i>idiote</i>	idiot
<i>mauvais</i>	<i>mauvaise</i>	bad
<i>méchant</i>	<i>méchante</i>	wicked
<i>niais</i>	<i>niaise</i>	silly
<i>poli</i>	<i>polie</i>	polite
<i>prêt</i>	<i>prête</i>	ready
<i>prudent</i>	<i>prudente</i>	prudent
<i>ras</i>	<i>rase</i>	shorn
<i>savant</i>	<i>savante</i>	learning
<i>sensé</i>	<i>sensée</i>	sensible
<i>tortu</i>	<i>tortue</i>	crooked
* <i>concret</i>	<i>concrète</i>	concrete

*secret	national	un	meilleur
*discret	Espagnol	Musulman	mineur
*indiscret	sextil	coquin	majeur
*inquiet	bissextil	Mahométan	postérieur
*complet	civil	aucun	supérieur
*incomplet	incivil	antérieur	ultérieur
*suret	subtil	citérieur	prieur
filial	vil	extérieur	
fatal	viril	intérieur	
vénal	volatil	inférieur	

and perhaps a few others in *eur*, which awaken an idea of opposition or comparison.

*Auteur, docteur, dispos. imprimeur, professeur, châtain*, have no feminine gender; however, *auteur* and *docteur* are sometimes applied to the feminine gender, for we say *des femmes auteurs* and *des femmes docteurs*. It must be observed that a substantive of the masculine gender, taken adjectively, although applied to the feminine, remains unchanged, as *Mme. Déshoulières fut un poète distingué*; *Mlle. T... sera un artiste renommé*.

**First Particular Rule.**—Most adjectives ending

\* Those adjectives marked with an asterisk require the grave accent on the penultimate *e* in the formation of their feminine, as it may be seen in *concret*, m. *concrète* f.

in *el, eil, ul, an, ien, on, ais, ès, os, as, et, and ot*, form their feminine by doubling the last consonant, with the addition of the *e* mute\*, as

m.	f.	m.	f.	m.	f.	m.	f.
cruel	— <i>le</i>	gras	— <i>se</i>	*bel	— <i>le</i>	sujet	— <i>te</i>
pareil	— <i>le</i>	épais	— <i>se</i>	*nouvel	— <i>le</i>	replet	— <i>te</i>
vermeil	— <i>le</i>	exprès	— <i>se</i>	*fol	— <i>le</i>	douillet	— <i>te</i>
nul	— <i>le</i>	gros	— <i>se</i>	*mol	— <i>le</i>	profès	— <i>se</i>
paysan	— <i>ne</i>	net	— <i>te</i>	*vieil	— <i>le</i>	bas	— <i>se</i>
ancien	— <i>ne</i>	sot	— <i>te</i>	las	— <i>se</i>	métis	— <i>se</i>
bon	— <i>ne</i>	gentil	— <i>le</i>	muet	— <i>te</i>	vieillot	— <i>te</i>

\* These five adjectives, *bel, nouvel, &c.*, take the final *l* in the masculine before a vowel or *h* mute, as *un bel homme, un nouvel appartement*; but before a consonant or *h* aspirated, they make *beau, nouveau, &c.*

*Second Particular Rule.*—Adjectives ending in *f*, change this letter into *ve*, as

masc.	fem.	
<i>bref</i>	<i>brève</i>	short
<i>actif</i>	<i>active</i>	action
<i>naïf</i>	<i>naïve</i>	ingenuous
<i>neuf</i>	<i>neuve</i>	new

*Third Particular Rule.*—Adjectives ending in *eux, oux, eur*, change *x* or *r* into *se* as

masc.	fem.	
<i>honteux</i>	<i>honteuse</i>	shameful
<i>vertueux</i>	<i>vertueuse</i>	virtuous
<i>jaloux</i>	<i>jalouse</i>	jealous
† <i>époux</i>	<i>épouse</i>	spouse
<i>trompeur</i>	<i>trompeuse</i>	deceitful
<i>menteur</i>	<i>menteuse</i>	liar
† <i>parleur</i>	<i>parleuse</i>	talkative
† <i>joueur</i>	<i>joueuse</i>	gambler
† <i>chanteur</i>	{ <i>chanteuse</i> and <i>cantatrice</i> }	singer

*Cantatrice* applies to a person of great repute in the art of singing.

† *Epoux, parleur, joueur, and chanteur* are called substantives adjectives.

\* Observe that adjectives ending in *in* do not double the *n* as *divin, divine, fin, fine, chagrin, chagrine, libertin, libertine, &c.*

IRREGULAR ADJECTIVES IN THEIR FEMININE  
TERMINATIONS.

masc.	fem.	
<i>absous</i>	<i>absoute</i>	absolved
<i>acteur</i>	<i>actrice</i>	actor
<i>accusateur</i>	<i>accusatrice</i>	accuser
<i>admirateur</i>	<i>admiratrice</i>	admirer
<i>baillieur</i>	<i>bailleresse</i>	granter
<i>beau</i>	<i>belle</i>	fine
<i>bénin</i>	<i>bénigne</i>	benign
<i>blanc</i>	<i>blanche</i>	white
<i>coi</i>	<i>coite</i>	still, quiet
<i>caduc</i>	<i>caduque</i>	frail
<i>défendeur</i>	<i>défenderesse</i>	defendant
† <i>demandeur</i>	<i>demanderesse</i>	plaintiff
<i>doux</i>	<i>douce</i>	sweet, mild
<i>enchanteur</i>	<i>enchanteresse</i>	charmer
<i>exécuteur</i>	<i>exécutrice</i>	executor
<i>faux</i>	<i>fausse</i>	false
<i>favori</i>	<i>favorite</i>	favourite
<i>fou</i>	<i>folle</i>	mad
<i>frais</i>	<i>fraîche</i>	fresh
<i>franc</i>	<i>franche</i>	frank
<i>Grec</i>	<i>Grecque</i>	Greek
<i>libérateur</i>	<i>libératrice</i>	deliverer
<i>long</i>	<i>longue</i>	long
<i>malin</i>	<i>maligne</i>	malignant
<i>lecteur</i>	<i>lectrice</i>	lecturer
<i>jouvenceau</i>	<i>jouvencelle</i>	stripling
<i>jumeau</i>	<i>jumelle</i>	twin
<i>mou</i>	<i>molle</i>	soft
<i>nouveau</i>	<i>nouvelle</i>	new
† <i>pécheur</i>	<i>pécheresse</i>	sinner
<i>persécuteur</i>	<i>persécutrice</i>	persecutor
<i>public</i>	<i>publique</i>	public

\* *Baillieur* makes *bailleresse* for the feminine in the sense of granter of a lease, and *bailleuse* in the signification of a yawner.

† *Demandeur*, *demanderesse*, plaintiff; *demandeur*, *demandeuse* asker.

† *Pécheur*, *pêcheuse*, fisher.

masc.	fem.	
<i>roux</i>	<i>rousse</i>	red
<i>sec</i>	<i>sèche</i>	dry
<i>tiers</i>	<i>tierce</i>	third, &c.
<i>traître</i>	<i>traîtresse</i>	traitor
<i>Turc</i>	<i>Turque</i>	Turkish
<i>vengeur</i>	<i>vengeresse</i>	avenger
<i>vieux</i>	<i>vieille</i>	old

*A List of Substantives Adjectives which change eur into rice for the feminine.*

administrateur	corrupteur	fauteur	perturbateur
admoniteur	curateur	fornicateur	procurateur
adorateur	débiteur	générateur	protecteur
adulateur	délateur	instigateur	réconciliateur
ambassadeur	destructeur	inoculateur	réformateur
approbateur	dilaniateur	introduceur	spéculateur
bienfaiteur	dictateur	instituteur	séducteur
calomniateur	directeur	inventeur	testateur
coadjuteur	dispensateur	législateur	tuteur
conciliateur	dissipateur	libérateur	violateur
conducteur	dissimulateur	modérateur	usurpateur
conservateur	distributeur	moteur	zéléateur
consolateur	donateur	opérateur	
co-opérateur	exécuteur	persécuteur	

### *Observation.*

The adjectives, or rather the substantives adjectives ending in *eur* which make their feminine in *euse*, are mostly derived from the verbs; those which make *eur* into *rice* for the feminine, come generally from the Latin language.

### EXERCISE.

She is *decent*. This house is well *situated*. This pear is  
*Elle* — *Cette maison f. bien situé poire f.*  
*too ripe.* She is *tall* and well *formed*. This story is very  
*trop mûr grand bien fait histoire f. très-*

entertaining. This person is very *volatile*. This mountain is  
*amusant* *personne f.* *bien léger* *montagne f.*  
*steep*. This road is not very *safe*. The door is not *open*.  
*escarpé* *route f.* *sûr* *porte f.* *ouvert*  
This room is *dark*. This street is too *narrow*. It is an *ancient*  
*chambre f.* *obscur.* *rue f.* *étroit* *Ce*  
*custom*. She has *carnation* lips. His memory will be  
*coutume f.* *a art.* *vermeil* 2 *lèvre f. pl. 1.* *Sa = f.* *sera*  
*immortal*. His manners are *natural*. The engagement was *warm*.  
*—tel* *Ses manières f. pl.* *naïf* *action f.* *fut vif*  
(That is) an *original* thought. This cloth is the *best* of all.  
*voilà* *neuf* 2 *pensée f. 1* *éttoffe f.* *meilleur f. pl.*  
They are *delusive* promises. He seduces by his *fawning*  
*Ce* *des trompeur* 2 *promesse f. pl. 1* *séduit par* *flatteur* 2  
manners. The *delightful* valley of Tempe is in  
*manières f. pl. 1.* *délicieux vallée f.* *Tempé dans art.*  
Thessaly.  
= f.

The grass is very *thick*. That soup is very *good*, but too *fat*.  
*herbe f.* *soupe f.* *mais trop*  
It is a *foolish* undertaking. There is *no* truth in all that.  
*sot* *entreprise f.* *Il n'y a nul vérité f. dans tout cela.*  
This water is not *clean*. It is a very *silly* history. It is in the  
*eau f.* *net* *Ce* 2 *fol* 3 = f. 1 *à*  
*newest* fashion. It is a *fine* statue. The law is *express* upon that  
*nouveau mode f.* *beau = f.* *loi f.* *sur*  
point. He lives in a state of *luxurious* idleness. This wax is not  
— m. *Il vit dans* \* \* *mou oisiveté f.* *cire f.*  
very *white*. She is as *fi<sup>te</sup>re* as a rose. The paint on that  
\* *comme* — f. *peinture f. de*  
wainscot is not *dry*. His answer is a *mere* evasion. The thing  
*lambris m.* *réponse f.* *franc défaite f.* *chose f.*  
is *public*. That plant possesses a *pernicious* property. She is of  
*herbe f.* *a* *malin* 2 *qualité f. 1.* *a \**  
a *benevolent* character. The *avenging* thunderbolt smote that  
*bénin* 2 *humeur f.* *vengeur* 2 *foudre f. 1* *frappa*  
impious wretch. He extended to us a *protecting* hand. This  
*impie m.* \* *tendit* 2 \* *nous* 1 — *teur* 2 *main f. 1*  
woman is *jealous* and *deceitful*. His temper is *mild*. This  
*femme f.* *jaloux* *faux* *Son humeur f.* *doux*  
colour is too *red*. These *old* clothes are *good* for nothing.  
*couleur f.* *trop roux* *hardes f. pl. ne* *à* *rien*



## FORMATION OF THE PLURAL OF FRENCH ADJECTIVES.

*General Rule.*—Every adjective, of whatever termination, forms its plural by the mere addition of *s*, either in the masculine or the feminine, as *bon, bons; bonne, bonnes; poli, polis; polie, polies*. This rule is without any exception as to the feminine termination; but the masculine has the two following:

*Exceptions.*—1st. The adjectives ending in *s* or *x*, do not change their termination in the plural masculine, as *gros, gras, hideux, hideous, &c.*

2nd. Those ending in *au*, take *x* in the plural, and those ending in *al*, change this termination into *aux*, as *beau, beaux; nouveau, nouveaux; égal, equal, égaux; général, general, généraux*.

But several adjectives ending in *al* have no plural masculine, as

<i>bénéficial</i>	of a benefice	<i>mental</i>	mental
<i>brumal</i>	winterly	<i>patronal</i>	patronal
<i>diamétral</i>	diametral	<i>zodiacal</i>	{ belonging to
<i>expérimental</i>	experimental		{ the zodiac.

*Fatal, filial, final, nasal, natal, virginal*, which are regular in the feminine gender, form their plural masculine by the addition of *s* to the singular, as *fatal, m. sing., fatals, m. pl.; filial, filials, &c.*; but *boréal, canonial, labial, lingual, lustral, médical, vocal*, that are also regular in the feminine gender, follow the general rule of the substantives ending in *al*, that is, they drop the *l* in the singular, and add *ux* in the plural masculine, as *boréal, m. sing., boréaux, m. pl.*—(*Acad.*)

The adjective *tout*, all, makes *tous* in the plural. The monosyllables and words of two syllables, form their plural like the substantive, (*vide* page 90.)

## EXERCISE.

They are *envious* and *jealous*. Those fowls are *big* and *fat*.  
*Ils* = *poulet* m. pl.

Owls are *frightful* birds (There are) some  
 art. *Hibou* m. pl. *des hideux* 2 *oiseau* m. pl. *Voilà de*  
*beautiful* jewels. The two new operas have succeeded.  
*beau bijou* m. pl. *deux nouveau* — m. pl. *ont réussi*

Men are only *equal* in the infirmities of nature. The  
 art. 2 *ne l que* 4 3 *par* = art. — f.

general officers are assembled. This fruit is *excellent*.  
 —2 *officiers* m. pl. 1 —*blé* — m. pl. *sont* —

His proficiency is *slow*, but solid. All his friends have been  
*Ses progrès* m. pl. *sont solide*. *ami* m. pl. *ont été*

very glad to see him. Those ladies are tired with walking. You  
*bien aise de voir* 2 le 1 *dame* f. pl. *las de marcher* *Vous*

have powerful enemies, but their efforts will be vain and  
*avez de ennemi* m. pl. *mais leurs* — m. pl. *seront* —

useless. The four cardinal points are the east,  
*inutile quatre point* m. pl. 1 *orient* m. art.

west, south and north.  
*occident* m. art. *midi* m. art. *nord* m.

## DEGREES OF SIGNIFICATION IN THE ADJECTIVE.

Adjectives have three degrees of signification, viz. the *positive*, the *comparative*, and the *superlative*.

The *positive* is the adjective itself, without any increase or diminution, as *beau*, *belle*, &c.

## EXERCISE.

A child *gentle*, *aimable*, and *docile*, is beloved by every body.  
*enfant* m. *doux aimable* — *aimé de tout le monde*

An *ingenuous* candour, an *amiable* simplicity and a lively,  
*ingénu* 2 *candeur* f. 1 *simplicité* f. *piquant* 2

(engaging artlessness) are all the charm of youth. The  
*naïveté* f. 1 *charme* m. art. *jeunesse* f.

sight of an *agreeable* landscape is a *varied* and *rapid* source of  
*vue* f. —*réable paysage* m. *varié* 2 *rapide* 3 f. 1 *de*

*delightful* sensations.  
*délicieux* 2 f. pl. 1

2. The *comparative* is the adjective denoting comparison between two things. When two things are compared, the one is either superior or inferior, or equal to the other; hence three sorts of comparison, viz. superiority, inferiority, and equality.

The *comparative* of superiority is formed by putting *plus*, more, before the adjective, as *la rose est plus belle que la violette*, the rose is more beautiful than the violet; *que* is expressed in English by *than*.

## EXERCISE.

The republic of Athens was *more illustrious* than that of  
*république f. Athènes a été illustre celle*  
 Lacedemon. Homer was, perhaps, a *greater* genius than Virgil;  
*Lacédémone. Homère était peut-être grand génie Virgile*  
 but Virgil had a *more nice*, and *more refined* taste than Homer.  
*mais avait fin 2 délicat 3 goût m. 1 — h m.*  
 Milton appears (to me) to be *more sublime* than all the other  
*— paraît 2 me 1 \* — autre 1*  
*epic poets.*  
*épique 3 poète m. pl. 2*

The *comparative* of inferiority is formed by putting *moins*, less, or *ne si*, not so, before the adjective, as *la violette est moins belle que la rose*, the violet is less beautiful than the rose; or, *la violette n'est pas si belle que la rose*, the violet is not so beautiful as the rose; in the last example, *que* is rendered in English by *as*.

## EXERCISE.

Shipwreck and death are *less fatal* than the pleasures  
*art. Naufrage m. art. mort f. funeste pl. art. pl.*  
 which attack virtue. Gross vice and brutish  
*qui attaquent art. f. art. grossier 2 — m. 1 art. brutal 2*  
 impudence are not, sometimes, *so dangerous* as a modest beauty.  
*— f. 1 quelquefois dangereux —te 2 beauté f. 1*

The violet is *less glittering* to the eye than the lily: a true  
 — *te* f. *brillant* f. *œil* m. pl. *lis* m. \* *véritable* 2  
 emblem of modesty and pride. Autumn is not  
*emblème* 1 art. = f. art. *orgueil* m. art. *automne* m. & f.  
 so varied as spring, but it is richer.  
*varié* f. art. *printemps* m. *elle* *riche*

The comparative of equality is formed by putting  
*aussi*, as, before the adjective; as *la tulipe est aussi  
 belle que la rose*, the tulip is as beautiful as the rose;  
*que* is also expressed by *as*.

## EXERCISE.

Pope's images are *as perfect* as his style is harmo-  
*De Pope* 2 art. f. pl. 1 *parfait* f. pl. *son* — m. *harmo-*  
 nious. Delicacy of taste is a gift of nature *as scarce*  
*nieux.* art. *délicatesse* f. art. *don* m. art. — *rare*  
 as true genius. The phases of life in youth and  
 art. *vrai génie* m. *phase* f. pl. art. art. f. pr. art.  
 age appear *as different* as the face of nature in  
 (*âge avancé*) *ont une apparence* f. f. art.  
 spring and winter.  
 art. *printemps* m. pr. art. *hiver* h m.

## Observations.

The word *que*, than, serves to join the two objects compared.

These three adjectives, *meilleur*, better, *moindre*, less, *pire*, worse, express by themselves a comparison.

*Meilleur* is the comparative of *bon*, good, and is instead of *plus bon*, which is not used, although we say *aussi bon* and *moins bon*.

*Moindre* is the comparative of *petit*, little, and is instead of *plus petit*, which is also used.

*Pire* is the comparative of *mauvais*, bad, and is instead of *plus mauvais*, which is equally used.

As the comparative adverbs *mieux*, *pis*, and *moins* are generally rendered by the same English words, better, worse, and less, it may be advisable to subjoin here those comparative adverbs, with their positives, that the difference of meaning may serve as a distinction.

*Mieux*, better, is the comparative of *bien*, well, and is used instead of *plus bien*, more well, which is said in neither language.

*Pis* is the comparative of *mal*, badly, and is used for *plus mal*, worse, which is also employed.

*Moins* is the comparative of *peu*, little, and is used for *plus peu*, which is never said.

## EXAMPLES IN BOTH CASES.

## ADJECTIVES.

<i>Ce fruit-là est bon, mais celui-ci est meilleur</i>	That fruit is good, but this is better
<i>Sa condition est mauvaise, mais elle a été pire</i>	His condition is bad, but it has been worse
<i>Ma dépense est petite, mais la vôtre est moindre</i>	My expense is small, but yours is smaller

## ADVERBS\*.

<i>Il se conduit bien, mais sa sœur se conduit mieux</i>	He behaves well, but his sister behaves better
<i>Il s'est toujours mal porté, mais à présent il est pis que jamais</i>	He has always been unwell, but now he is worse than ever
<i>Si je parle peu, vous parlez encore moins</i>	If I speak little, you speak still less

## EXERCISE.

His reasoning is not better than yours.	Your style is
Son raisonnement m.	le vôtre Votre m.

\* In the syntax of Adverbs, there are some useful observations upon *mieux*, *pis*, and *moins*.



(a great deal) *better* than that of his brother. The thickness of  
*de beaucoup\** *celui* *épaisseur f.*  
 this wall is *less* than that of the next wall. This column is  
*ce mur m.* *celle* *voisin 2 1* *cette colonne f.*  
*less* than the other in height and size. The remedy is  
*autre en hauteur f.* *pr. grosseur f.* *remède m.*  
*worse* than the disease. Your horse is *worse* than mine. He is  
*mal m.* *m.* *le mien* *va*  
*worse* to-day than yesterday.  
*adv.*

3. The adjective is in the *superlative*, when it expresses the quality in a very high, or in the highest degree; hence we have two sorts of superlatives, the one *absolute*, and the other *relative*.

The superlative absolute is formed by putting *très, fort, bien, very, extrêmement, extremely, &c.*, before the adjective, as *Londres est une très-belle ville*, London is a very fine city; *Paris est extrêmement peuplé*, Paris is exceedingly populous. We call it absolute, because it does not express any relation to another thing.

## EXERCISE.

That landscape is *much varied, very far extended, and infinitely*  
*Ce paysage m.* *\* étendre* *infiniment*  
*agreeable* on every side. The Alps are *very high* and *very steep*  
*de tout côté m.* *f. pl.* *haut f. pl.* *escarpé f. pl.*  
 The style of Fenelon is *very rich* and *very agreeable*, but it is some-  
*— m. de —* *il quelque-*  
 times prolix; that of Bossuet is *extremely lofty*, but it is sometimes  
*fois —xe celui* *élevé*  
 harsh and rough. Fenelon, in painting nature, (would wish)  
*dur* *rude* *en peignant art.* *— voudrait*  
 to render all its beauties; but Bossuet never paints  
*\* en rendre* *\* art. f. pl.* *ne 1 jamais 4 peint 3*  
 it but in a mass.  
*la 2 que en \* masse.*

\* *Bien supérieur à celui de son frère*, far superior to that of his brother, is a better expression than "*de beaucoup meilleur.*"

The superlative relative is formed by putting the article *le*, either in its natural or contracted state, before the comparatives *meilleur*, *moindre*, *pire*, and the adverbs *plus* and *moins*, as *Londres est la plus belle des villes*, London is the finest of cities; *je préfère une maison de campagne au plus beau des palais*, I prefer a country-house to the finest palace. We call it relative because it expresses a relation to another thing. *Plus* or *moins*, with the article, are repeated before every adjective.

## EXERCISE.

*The most beautiful* comparison that is perhaps,  
 f. *comparaison* f. *que il y ait* subj.-1 *peut-être*  
 in any language, is that which Pope has drawn from the Alps,  
*dans aucun* f. *langue* f. *celle que* *tiré* f. *de* pl.  
 in his Essay on Criticism. The picture of Hippolitus'  
*dans son Essai sur* art. *Critique* f. *tableau* m. 1 *d'Hippolite* 3 *de*  
 death, in Racine's Phedra, is, in the opinion of  
 art. f. 2. pr. *de* 2 art. *Phèdre* 1 *à* *jugement* m.  
 many persons of taste, the finest piece of descriptive  
*bien des* *personne* f. pl. *de* *morceau* m. *de* *descriptif* f. 2  
 and imitative poetry among the modern writers. The least  
*imitatif* f. 3 f. 1 *parmi* *moderne* pl.  
 excusable of all errors is that which is wilful.  
 — art. = *eurs* f. *celle qui* *volontaire*.

AGREEMENT OF THE ADJECTIVE WITH THE  
 SUBSTANTIVE.

RULE I. The adjective always agrees in gender and number with the substantive to which it relates.

## EXAMPLES.

<i>Le bon pere</i>	the good father	<i>de beaux jardins</i>	fine gardens
<i>la bonne mère</i>	the good mother	<i>de belles promenades</i>	fine walks

*Bon* is in the masculine singular because *père* is masculine, and in the singular; *bonne* is in the feminine singular because *mère* is feminine and in the singular; *beaux* is in the masculine plural, because *jardins* is masculine and in the plural, &c.

## EXERCISE.

Hills covered with trees, loaded with fruit,  
*Des coteau m. pl. couvert de arbre m. pl. chargé de m. pl.*  
 already ripe, and spread over with odoriferous plants; a pure  
*déjà mûr \* \* de odoriférant 2 plante f. pl. 1 2*  
 water, which rolls its limpid crystal in the midst of meadow  
*eau f. qui roule son limpide 2 cristal 1 à contr. milieu m. prai-*  
 dows enamelled with flowers; a gloomy forest. whose  
*rie f. pl. émaillé de fleur f. pl. sombre forêt f. dont art.*  
 delicious coolness carries into the senses an enchanting  
*= 2 fraîcheur f. 2 porte dans sens m. pl. enchanteur 2*  
 calmness; (every thing) interests the heart, every thing attaches  
*calme m. 1. tout intéresse cœur m. attache 2*  
 it in this abode full of allurements. Fly, inconsiderate  
*l' 1 dans ce séjour m. plein d'attrait m. pl. Fuyez, inconsideré 2*  
 youth, fly from the enchanting allurements of a vain world;  
*jeunesse f. 1 \* —teur 2 attrait 1 — 2 monde m. 1*  
 its perfidious sweets are a slow poison, which would destroy  
*ses perfide 2 douceur f. pl. 1 lent 2 m. 1 qui détruirait*  
 in your soul the noble enthusiasm of goodness, and  
*dans âme enthousiasme m. art. contr. bien m.*  
 the precious seeds of sublime virtues.  
*précieux germe m. art. 2 vertu 1*

**RULE II.** When the adjective relates to two substantives singular of the same gender, it ought to be put in the plural, and agree with them in gender.

## EXAMPLE.

*Le roi et le berger sont égaux après la mort.*  
 The king and the shepherd are equal after death.

## EXERCISE.

Uprightness and piety are very much *esteemed*, even by  
 art. *droiture* f. art. *piété* \* *estimé* f. pl. *même*  
 the wicked. A man in the most elevated  
*de méchant* pl. \* art. the *dans* *plus élevé* 2 art. *état* 1  
 and a man in the most abject situation, are equally  
 \* art. the — 2 art. *état* m. 1 *également*  
*precious* in the eyes of God. Pilpay and Confucius are very  
*à contr.* m. pl. *Dieu.* — —  
*illustrious* among the nations of Asia.  
 = *parmi* *peuple* m. pl. art. *Asie.*

RULE III. When the two substantives to which the adjective relates are of different genders, this adjective is to be put in the masculine plural.

## EXAMPLE.

*Mon père et ma mère sont contents.*  
 My father and mother are contented.

## EXERCISE.

His\* probity and disinterestedness are *known* (every where.)  
*Sa probité* f. *son désintéressement* m. *connu* *partout*  
 The love of life, and the fear of death, are *natural* to  
*amour* m. art. *vie* *crainte* f. art. *mort* f. *naturel*  
 man. Ignorance and self-love are equally *pre-*  
 art. art. — art. *amour-propre* *pré-*  
*sumptuous.* My sister and brother were very *attentive* to the  
*sumptueux.* f. *mon* *ont été* *attentif* *contr.*  
 instructions of their masters.  
 — *leur maître* m. pl.

\* The articles and possessive pronouns are generally repeated in French before every substantive.

PROMISCUOUS EXERCISES ON THE ARTICLE AND THE  
ADJECTIVE.

The Faults of Infancy.\*  
*Défaut* m. pl. art. *Enfance* f.

The amiable Louisa, and her young brother Charles, were  
*Louise son jeune — étaient*  
gentle, sensible, and clever. To the most interesting person,  
*douce wr.† — spirituel —ssante 2 art. figure f. 1*

Louisa joined all the modesty, the happy candour, and  
*ils joignaient Louise = f. heureux ingénuité f.*

artless graces of her sex; and Charles, the vivacity, the fire,  
*naïf 2 les — 1 son sexe m. = f. feu m.*

and manly gracefulness of his. But these advantages,  
*art. mâle agrément m. pl. du sien. cet wr. avantage m. pl.*

the precious gifts of nature, were obscured by  
*\* 2 dons 1 art. étaient un peu obscurci par des*

great defects. They were both inclined to  
*essentiel 2 défaut m. pl. 1 étaient l'un et l'autre enclin art.*

idleness; and, when they were contradicted liable to fits  
*paresse f. lorsqu'on les contrariait sujet pl. des accès*

of pouting and ill humour. Faults are diseases of  
*de bouderie f. de mauvais humeur f. art. faute des maladie*

the soul; the cure of which is the work of time.  
*guérison f. 2 dont 1 ouvrage art. temps m.*

In good dispositions, it is generally the fruit of the developement of  
*Dans les âmes bien nées elle d'ordinaire fruit m. — m.*

reason, and the desire of pleasing. Though their  
*art. raison f. le contr. — r plaire. Quoique leur*

parents were persuaded (of this), they employed to  
*—m. pl. fussent 2 persuadé 3 en 1 employaient ind. pour*

hasten it, an expedient which succeeded. If they were  
*hâter 2 la 1 moyen qui leur réussit ind-3. \* 2 étaient 1*

satisfied with them, contentment and joy were painted in  
*content 2 de eux 2 art. satisfaction f. art. joie f. ind.-2 peint sur*

their countenances; if dissatisfied, they did not  
*visage m. pl. \* en étaient-ils mécontent ne les*

\* The learner before writing the above exercise, ought to be already pretty well acquainted with the simple tenses of the verb to be.

† Wr. shows that the foregoing word is printed wrong on purpose.



scold, but they received them with a sorrowful air,  
*grondaient pas recevaient 2 les 1 avec triste 2 regard m. 1*  
 a dejected countenance, and every sign of chagrin and  
*abattu 2 maintien m. 1 tout art. signe m. pl. art. m.*

trouble. Louisa and Charles were naturally good and  
*de art. douleur f. ind. 2 naturellement*

sensible; they could not long resist the idea of  
*ne pouvaient long-temps 2 résister 1 à l'idée de*

having afflicted such tender parents; they felt their fault,  
*avoir affligé des si tendre 2 1 sentaient faute f.*

burst into tears, and asked pardon. All was imme-  
*fondaient en larme f. pl. demandaient — m. 2 ind.-2 aus-*  
 diately forgotten, and contentment returned to them.  
*sitôt 1 oublié art. contentement renaissait autour de eux*

It was by this means that these amiable children soon  
*Ce ind.-1-3 par ces moyen m. pl. que enfans m. pl. bientôt*

became models of docility, complaisance, and  
*devinrent 3 1 des modèle m. pl. de = f. pr. — f. pr.*  
 application.

## NOUNS AND ADJECTIVES OF NUMBER.

Numbers are divided into five classes, viz. *cardinal, ordinal, collective distributive, and proportional.*

CARDINAL NUMBER.	ORDINAL NUMBER.		NUMERICAL COLLEC- TIVE NOUNS.
1 un, une	<i>premier</i>	first	<i>unité, unit</i>
2 deux	<i>deuxième, second</i>	2nd	<i>couple, paire, couple</i>
3 trois	<i>troisième</i>	3rd	<i>trio</i>
4 quatre	<i>quatrième</i>	4th	{ <i>deux couples, two cou-</i> <i>ples</i>
5 cinq	<i>cinquième</i>	5th	

CARDINAL NUMBER.	ORDINAL NUMBER.		NUMERICAL COLLEC- TIVE NOUNS.
6 six	sixième	6th	{ <i>demi-douzaine</i> , half-a- dozen
7 sept	septième	7th	
8 huit	huitième	8th	<i>huitaine</i> , week
9 neuf	neuvième	9th	{ <i>neuvaine</i> , nine days of prayer
10 dix	dixième	10th	<i>dixaine</i> , half a score
11 onze	onzième	11th	
12 douze	douzième	12th	<i>douzaine</i> , dozen
13 treize	treizième	13th	
14 quatorze	quatorzième	14th	
15 quinze	quinzième	15th	<i>quinzaine</i> , fortnight
16 seize	seizième	16th	
17 dix-sept	dix-septième	17th	
18 dix-huit	dix-huitième	18th	
19 dix-neuf	dix-neuvième	19th	
20 vingt	vingtième	20th	<i>vingtaine</i> , a score
21 vingt-et-un	vingt-et-unième	21st	
22 vingt-deux	vingt-deuxième, &c.	22d	
30 trente	trentième	30th	{ <i>trentaine</i> , a score and a half
31 trente-et-un, &c. }	trente-unième	31st	
40 quarante	quarantième	40th	<i>quarantaine</i> , two score
41 quarante-et-un, &c. }	quarante-unième	41st	
50 cinquante	cinquantième	50th	{ <i>cinquantaine</i> , two score and a half
51 cinquante-et-un, &c. }	cinquante-unième	51st	
60 soixante	soixantième	60th	<i>soixantaine</i> , three score
61 soixante-et-un, &c. }	soixante-unième	61st	
70 soixante-dix	soixante-dixième	70th	
71 soixante-onze	soixante-onzième	71st	
80 quatre-vingt	quatre-vingtième	80th	— four score
81 quatre-vingt-un }	quatre-vingt-unième	81st	
90 quatre-vingt-dix }	quatre-vingt-dix- ième	90th	
91 quatre-vingt-onze }	quatre-vingt-onz- ième	91st	

CARDINAL NUMBER.	ORDINAL NUMBER.	NUMERICAL COLLEC- TIVE NOUNS.
100 cent	centième 100th	1 <i>centaine</i> , 1 hundred
101 cent- un, &c } deux- cents } 200	cent-unième, &c. 101st	
1000 mille	millième 1000th	2 <i>centaines</i> , 2 hundred
2000 deux- mille } dix- mille } 10,000	deux-millième, &c. 2000th	1 <i>millier</i> , 1 thousand
1,000,000 million	dix-millième 10,000th	2 <i>milliers</i> , 2 thousand
	millionième millionth	1 <i>myriade</i> , 1 myriad
		1 <i>million</i> , 1 million

*Un milliard*, or *billion*, a thousand millions, *un trillion*, &c.

The formation of the ordinal number from the cardinal, does not require any explanation, except that *-unième* is only found in compound numbers, where *premier* and *second* are inadmissible.

When mentioning the days of the month, the French make use of the cardinal instead of the ordinal number, and say *le onze d'Avril*, not *le onzième*, &c., *le vingt-cinq du mois prochain*, and not *le vingt-cinquième*, &c., except, however, that instead of *l'un du mois*, they say *le premier*, the first day of, &c., and sometimes *le second*, though not so well, for *le deux*; but this mode proceeds no farther.

*Cent* never takes *s* in the plural when followed by another number.—(See partic. Syntax of the adjective; of number, p. 418.)

*Mille* never takes *s* in the plural, thus, *vingt mille* is twenty thousand, and not *vingt milles*, which would mean twenty miles; and when mentioning the Christian Æra, it is customary to curtail this word into *mil*, and to write, for example, *l'an mil huit cent quarante-deux*, and never *l'an mille*, &c.

There are many other numerical expressions used in poetry, music, games, &c. as *distique*, *tercet*, *quatrain*, *sixain*, *huitain*, &c., *solo*, *duo*, *trio*, *quatuor*, *quinque*, *quinte*, *octave*, &c., *beset*, *sonnez*, &c.

*Un millier* is very often employed for one thousand *weight*, but *quintal* is never used except in the sense of one hundred weight.

The distributive numbers are those which express the different parts of a whole, as *la moitié*, the half, *le quart*, the quarter; *un cinquième*, a fifth, &c.

The proportional denote the progressive increase of things, as *le double*, the double; *le triple*, the treble; *le centuple*. a hundred-fold, &c.

## CHAPTER IV.

### OF THE PRONOUN.

The *Pronoun* is a word which supplies the place of a noun.

There are different kinds of pronouns, viz. *personal*, *possessive*, *relative*, *absolute*, *demonstrative*, and *indefinite*.

#### § 1.

#### OF PERSONAL PRONOUNS.

Personal pronouns are those which denote the persons.

There are three persons ; the first is that who speaks ; the second is that to whom one speaks ; and the third, that of whom one speaks.

The pronouns of the first person are *je*, I, *moi*, me, for the singular, and *nous*, we or us, for the plural. They are of both genders, that is, masculine if it be a man that speaks, and feminine if it be a woman ; as, *je me promène*, I walk ; *regardez-moi*, look at me ; *parlez de moi*, speak of me ; *nous nous promenons*, we are walking.

Observe that *me* is used instead of *à moi*, or *moi*, as *il me dit*, that is, *il dit à moi* ; *il me regarde*, that is, *il regarde moi*, he looks at me.

### Observation.

In general, *je* and *me* are put before the verb, *moi* after it, and *nous* before, but sometimes after it

### EXERCISE.

*I* cast my eyes upon the objects which surrounded  
*portai ind.-3* *vue f.* *sur* *objet* *qui* *environnaient* 2  
 me, and saw with pleasure that all was calm and tranquil. Do  
*me* 1 *je vis avec* *que* *ind.-2* *calme* — *lle* \*  
 you not see in all the features of my father that he is  
 2 *pas* 3 *ne voyez* 1 *dans* *trait m. pl.* *que*  
 satisfied with *me* ? We have told the truth. What were they  
*content de moi* *avons dit* *vérité f.* *Que* \* *on* 2  
 saying of us ? If we desire to be happy, we must not  
*disait* 1 *Si* *désirons de* *ne devons pas nous*  
 deviate from the path of virtue.  
*écarter de contr. chemin m.* *art.*

The pronouns of the second person are *tu*, thou ; *te*, *toi*, thee, for the singular, and *vous*, you, for the plural. They are of both genders, that is, masculine if it be a man to whom one speaks, and femi-



nine, if it be a woman; as *tu te promène*, thou walkest; *regarde-toi*, look at thee; *on parle de toi*, one speaks of thee; *vous vous promenez*, you walk.

Observe that *te* instead of *à toi*, or *toi*, as *on te dit*, that is, *on dit à toi*, one tells thee; *on te regarde*, that is, *on regarde toi*, one looks at thee.

Through politeness, we say, *vous*, you, instead of *tu*, thou, in the singular, as *vous êtes bien bon et bien honnête*, you are very good and very polite. This last observation applies also to the English language.

### Observation.

In general, *tu* and *te* are put before the verb; *toi* after; and *vous* before, but sometimes after it.

### EXERCISE.

*Thou* art greater than I; and from *thee* I have (at once)  
*es* *moi* *toi* *ai* *en même temps* 2  
 derived humility and wisdom. I (was telling) *thee* that  
*appris* 1 art. = f. art. *sagesse* f. *Je* 1 *disais* 3 *te* 2 *que*  
 dancing is to the body what taste is to the mind. You  
 art. *danse* f. m. *ce que* art. m. m.  
 have shown us great talents; when shall you show us  
*avez* 2 *montré* 3 1 *de* — m. *quand* 3 *montrerez* 2 1 *de*  
 great virtues? How amiable you are! How good you are to have  
 f. pl. *Que* 3 1 2 2 1 *de vous*  
 thought of us! It was said of you the other day, that you  
*être occupé* *On disait* *autre jour* m. *vous*  
 intended to spend a winter in London (in order to) see every  
*vous proposiez de passer* m. *à* — *res* *pour* *voir* *tout*  
 thing curious which that city affords.  
*ce* 5 *que* 1 *cette* 3 *ville* 3 *offre de* 4.

The pronouns of the third person are *il*, he; *elle*, she; *lui*, to him or her; *le*, him, it; *la*, her, it, for the singular; and *ils*, *elles*, they; *eux*, *les*, them;

*leur*, to them, for the plural. *Il, le, ils*, and *eux*, are always masculine; *elle, la, and elles*, always feminine; *lui, leur*, and *les*, masculine or feminine, according to the gender of the person spoken of.

Observe that *lui* is instead of *a lui, à elle*, as *je lui parle*, may signify *je parle à lui*, I speak to him, or *je parle à elle*, I speak to her. *Le* is for *lui*, and *la* for *elle*, as *je le vois*, that is, *je vois lui*, I see him; *je la vois*, that is, *je vois elle*, I see her. *Leur* is for *a eux, à elles*, as *je leur parle*, may signify *je parle à eux*, I speak to them (men), *je parle à elles*, I speak to them (women). *Les* is for *eux or elles*, as *je les vois*, may signify *je vois eux*, I see them (men); or *je vois elles*, I see them (women).

### Observations.

1. All the personal pronouns *je, tu, il, nous, vous, ils, and elle, elles*, when subjects, are put after the verb in interrogations, as

subject	<i>je</i>	I	<i>dois-je payer?</i>	must I pay?
	<i>tu</i>	thou	<i>as-tu dit?</i>	hast thou said?
	<i>il</i>	he	<i>chante-t-il bien?</i>	does he sing well?*
	<i>elle</i>	she	<i>travaille-t-elle?</i>	does she work?

The same observation applies to *nous, vous, ils, elles*, as *irons-nous?* shall we go? *viendrez-vous?* will you come? *chantent-ils?* &c.

2. All personal pronouns, when subjects, are placed before their verbs, except in interrogative sentences, and most of them likewise when objects precede them, except in the imperative affirmative; but the objective, *eux, elles, lui* for *le*, and *moi, toi, soi*, with one exception of this last, in *soi-disant*,

\* The letter *t* between two hyphens, is placed there by euphony, for the sake of softening the sound.

styling himself, are invariably placed after the verbs by which they are governed.

*Il, elle, ils, elles*, and the objective pronouns are, in general, to be placed before the verb, except in some cases, which will be mentioned in due time.

## EXERCISE.

*He* loved *them*, because *they* were mild, attentive, and grateful. *Il, elle, ils, elles*, and the objective pronouns are, in general, to be placed before the verb, except in some cases, which will be mentioned in due time.

*He* (was saying) to *them*, do you not know that the property of merit is to excite envy? *She* often exhorted me to the study the most useful, that of the human heart. *They* make us love virtue, more by their examples than by their words. What has been said of *them*? Did *they* speak of them? Do you not see *her*? With what pleasure *she* plays.

**RULE.** The pronouns *il, elle, ils, elles*, ought to be in the same gender and number as the nouns of which they supply the place.

Thus, in speaking of the rose, say *elle a un parfum exquis, aussi est-elle la fleur la plus recherchée*, it has an exquisite perfume, and therefore it is the most sought after of all the flowers, because the pronoun *elle* relates to *rose*, which is feminine and in the singular; and in speaking of several ladies replete with amiable qualities, say, *elles ont autant de modestie que de beauté, d'esprit et de grâce*, they have as much modesty as they have beauty, wit, and graces; because the pronoun *elles* relates to *dames*, which is feminine, and in the plural.

## EXERCISE.

(Look at) that magnificent building; it unites gracefulness  
*Regardez ce magnifique bâtiment m. réunit art. grâce f.*  
to beauty, and elegance to simplicity. Ignorance is  
art. = art. — f. art. = art. — f.  
jealous, presumptuous, and vain; it sees difficulties in nothing,  
*jaloux — tueur — elle ne voit de f. pl. à rien*  
is surprised at nothing, and stops at nothing. Let us  
*elle ne s'étonne de ne s'arrête*  
gather these roses: Heavens! what a sweet perfume they exhale!  
*cueillons ce — Ciel! quel \* doux parfum f. exhalent*  
Never judge from appearances, they are often deceitful: the  
*Ne jamais jugez sur les apparences f. pl. f. trompeur*  
wise man examines them, and does not decide upon them,  
*sage \* examine 2 les 1 \* ne se décide d'après que*  
till he has had time to fix his judgment.  
*lorsque a eu art. de fixer jugement.*

REFLECTED AND RECIPROCAL PRONOUNS OF THE  
THIRD PERSON.

	Singular.		Examples.
Object.	<i>soi</i> { with a preposition	}	<i>chacun tire à soi</i> { every one draws to himself
	<i>soi</i> { governed by the verb		<i>l'égoïsme fait qu'on ne voit que soi</i> { egotism makes a person see none but himself
Object.	<i>se</i> for { <i>à soi, à lui-même</i>	}	<i>il se donne des louanges</i> { he gives himself praises
	<i>se ... à elle-même</i>		<i>elle se fait illusion</i> { she imposes on herself
	<i>se ...</i> { <i>soi, or lui-même</i>	}	<i>il se perd</i> { he ruins himself
	<i>se ...</i> { <i>soi, or elle-même</i>		<i>elle se flatte</i> { she flatters herself

<i>Plural.</i>		<i>Examples.</i>	
Object.	<i>se for à eux-mêmes</i>	<i>{ ils s'attribuent la gloire de, &amp;c.</i>	<i>{ they attribute to themselves the glory of, &amp;c.</i>
	<i>se ... à elles-mêmes</i>	<i>{ elles se prescrivent pour règle de, &amp;c.</i>	<i>{ they prescribe to themselves as a rule to, &amp;c.</i>
	<i>se ... l'un à l'autre</i>	<i>{ ils s'entredonnent, ou se font des cadeaux</i>	<i>{ they exchange gifts</i>
	<i>se ... eux-mêmes</i>	<i>{ ils se sont déshonorés</i>	<i>{ they have disgraced themselves</i>
	<i>se ... elles-mêmes</i>	<i>elles se sont flattées</i>	<i>{ they have flattered themselves</i>
	<i>se ... l'un et l'autre</i>	<i>ils s'entraident</i>	<i>{ they help one another</i>
	<i>se ... { les uns, les autres</i>	<i>{ les rats, dit-on s'entre-dévorent</i>	<i>{ rats, it is said, eat each other</i>

*Remark.* *Se* is always placed before the verb, and *soi* after a preposition.

## EXERCISE.

In a thousand instances we do not watch sufficiently over  
 \* mille occasion f. on \* veille assez sur  
 ourselves. The glory of the world (passes away) in an instant.  
 soi = f. monde m. s'évanouit en — m.  
 He gives himself (a great deal) of trouble. She tires herself.  
 donne se beaucoup peine f. lasse se  
 People should (very seldom) speak of themselves. Virtue is  
 On doit rarement parler soi art. f.  
 amiable in itself. We must take upon ourselves the care of our  
 de soi On doit prendre sur soi soin m. ses  
 own affairs.  
 propre affaire f. pl.



OF THE PRONOUN RELATIVE *en*.

EN for	<i>de lui</i>	of him	{ <i>cet homme vous</i> <i>plait, vous en</i> <i>parlez souvent</i>	{ that man pleases you, you speak of him often
	<i>d'elle</i>	of her	{ <i>je ne crois pas</i> <i>cette femme sin-</i> <i>cère; je m'en</i> <i>méfie</i>	{ I do not believe that woman sin- cere, I distrust her
	<i>d'eux</i>	of them	{ <i>ces fruits parais-</i> <i>sent bons, j'en</i> <i>mangerais volon-</i> <i>tiers</i>	{ these fruits look good, I should like to eat some of them
	<i>d'elles</i>	of them	{ <i>voilà de belles oran-</i> <i>ges, voulez-vous</i> <i>m'en donner?</i>	{ these are beauti- ful oranges, will you give me some?
	<i>de cela</i>	{ of that or of it	{ <i>on ne m'a pas</i> <i>trompé, j'en suis</i> <i>sûr</i>	{ I have not been imposed upon, I am sure of it.
	<i>d'ici</i>	hence	{ <i>il arriva ici comme</i> <i>j'en parlais</i>	{ he arrived here as I was setting off from hence.
	<i>de là</i>	thence	{ <i>vous allez à Pa-</i> <i>ris, et monsieur</i> <i>en vient</i>	{ you are going to Paris, this gen- tleman comes from thence.

OF THE RELATIVE PRONOUN, OR ADVERB *y*.

Y for	<i>à lui</i>	to him	{ <i>c'est un honnête</i> <i>homme, fiez-vous y</i>	{ he is an honest man, trust to him
	<i>à elle</i>	to her	{ <i>cette raison est so-</i> <i>lide, je m'y rends</i>	{ that reason is good, I yield to it
	<i>à eux</i>	to them	{ <i>ces argumens sont</i> <i>pressans, je n'y vois</i> <i>point de réplique</i>	{ these arguments are cogent, I see no reply to them
	<i>à elles</i>	to them	{ <i>accablé de vos civi-</i> <i>lités, je ne sais</i> <i>comment y ré-</i> <i>pondre</i>	{ loaded with your civilities, I do not know how to ac- knowledge them

Y for	à cela	to it	{ j'ai éprouvé cette	{ I experienced that
			perte quand j'y	loss when I least
			pensais le moins	thought of it.
	ici	here	{ nous partons de	{ we set off from
			Londres quand	London when you
			vous y venez	come hither
	là	there	{ c'est un endroit	{ it is a fine place, I
			charmant, je	intend to settle
			compte m'y fixer	there

*Remark.* Y and *en* are always put before the verb, except with the imperative affirmative, in the first and second persons.

## EXERCISE.

They speak (a great deal) of it. You like French  
*On parle beaucoup aimez art. Français 2*  
 authors; you are always speaking of them. That is a delicate  
*auteur 1 \* 2 parlez 1 Ce délicat 2*  
 affair; the success of it is doubtful. See them; I consent to  
 = f. 1 succès m. douteux Voyez 1 consens 3  
 it, but do not trust them. That is a fine appointment; he had  
 \* 1 5 vous 2 fiez 4 y 3 Ce charge f. \*  
 long aspired to it. He has done it, but he will get  
*depuis long-temps 3 —rait 2 1 a fait ne l gagnera 3*  
 nothing by it.  
*rien 4 y 2*

## § II.

## OF POSSESSIVE PRONOUNS.

These pronouns denote the possession. When we say *mon habit*, my coat; *votre maison*, your house; *son jardin*, his or her garden; it is the same as saying *l'habit qui est à moi*, the coat which belongs to me; *la maison qui est à vous*, the house which

belongs to you ; *le jardin qui est à lui* or *à elle*, the garden which belongs to him or to her.

There are *two sorts* of possessive pronouns, the conjunctive and the relative.

## CONJUNCTIVE PRONOUNS RELATING TO ONE PERSON.

<i>Singular</i>					<i>Plural.</i>		
for the	first	person	<i>mon</i> m.	<i>ma</i> f.		<i>mes</i> m. f.	my
	second	—	<i>ton</i> m.	<i>ta</i> f.		<i>tes</i> m. f.	thy
	third	—	<i>son</i> m.	<i>sa</i> f.		<i>ses</i> m. f.	his, her, its

## CONJUNCTIVE PRONOUNS RELATING TO SEVERAL PERSONS.

<i>Singular</i>					<i>Plural</i>		
for the	first	person	<i>notre</i> m. f.			<i>nos</i> m. f.	our
	second	—	<i>votre</i> m. f.			<i>vos</i> m. f.	your
	third	—	<i>leur</i> m. f.			<i>leurs</i> m. f.	their

N. B.—These possessive pronouns in French always agree in gender and number with the object *possessed*, and not with the *possessor* as in English, for which reason they must be repeated before every noun.

## EXAMPLES.

Mon père, ma mère, et mes frères sont à la campagne avec vos amis et leurs enfants	My father, mother, and brothers are in the country, with your friends and their children
Mon cousin est allé consoler sa sœur, qui a perdu son fils	My cousin is gone to visit and console his sister, who has lost her son

*Mon, ton, son*, are also used before a noun feminine, when beginning with a vowel or *h* mute ; thus, *mon âme*, my soul ; *ton humeur*, thy humour ; *son amitié*, his friendship ; must be said instead of *ma âme, ta humeur, sa amitié*.

## EXERCISE.

My principles, my love of retirement, my taste for  
 —pe goût m. pour art. retraite f. amour m.  
 (every thing) that (is connected) with learning, and my  
 tout ce qui tient à art. instruction  
 detestation of all spirit of party, (everything) has induced me  
 haine f. h asp. pour esprit parti tout a porté  
 to prefer a life passed in the closet, to the active life of  
 préférer \* art. vie f. \* de \* cabinet = 2 f. 1  
 the world. Do not think, my daughter, that thy candour, thy inge-  
 m. \* pense que = f. ingé-  
 nuousness, thy taste, so delicate and so refined, and even thy graces,  
 nuité f. m. —cat fin même —  
 can shelter thee from censure. His wit,  
 puissent mettre à l'abri de art. — f esprit m.  
 his talents, his honesty and even his (good nature) make him  
 — m. honnêteté f. h m. même. bonhomie f. font  
 beloved by every body. Our constancy and our efforts will  
 aimer de tout le monde = f. — m. \*  
 (at last) surmount all obstacles. I see nothing that  
 enfin 2 surmonteront 1 art. — m. pl. vois 2 ne 1 rien 3 que  
 can (be censured) in your conduct. Their taste for the  
 on puisse reprendre dans conduite f. pour  
 fantastical, the monstrous and the marvellous, gives to all their  
 bizarre m. monstrueux m. merveilleux m. donne  
 compositions, although very fine in themselves, an air of defor-  
 — f. quoique en elles-mêmes — m. diffor-  
 mity, which shocks at first sight.  
 mité f. qui choque à art. coup d'œil

## POSSESSIVE RELATIVE PRONOUNS, RELATING ONLY TO ONE PERSON.

	m. s.	f. s.	m. pl.	f. pl.	
1st person	le mien	la mienne	les miens	les miennes	mine
2nd —	le tien	la tienne	les tiens	les tiennes	thine
3rd —	le sien	la sienne	les siens	les siennes	his her its

## POSSESSIVE RELATIVE PRONOUNS RELATING TO SEVERAL PERSONS.

		m. s.	f. s.	pl. of both genders.
first	person	<i>le nôtre</i>	<i>la nôtre</i>	<i>les nôtres</i> ours
second	—	<i>le vôtre</i>	<i>la vôtre</i>	<i>les vôtres</i> yours
third	—	<i>le leur</i>	<i>la leur</i>	<i>les leurs</i> theirs

N. B.—The real use of these pronouns is to spare the repetition of the nouns, which have been expressed a little before\*.

## EXAMPLE.

*Avez-vous toujours votre cheval?* Have you still your horse? I  
*je n'ai plus le mien.* have disposed of mine

## EXERCISE.

Is it your temper or hers that hinders you from living well  
*ce humeur f. qui empêche de vivre*  
 together? If it be yours, it is easy for you to remedy it,  
*ensemble ce est il 2 aisé 3 \* 1 de porter remède y*  
 by mastering (your temper); if it be hers, redouble your  
*en prenant sur vous-même ce redoublez de \**  
 complaisance, attention, and good behaviour; it is very  
*— de — de procédé m. pl. il très-*  
 seldom that this method (proves unsuccessful). If my friends  
*rare ce moyen ne réussisse pas Si*  
 had served me with the same zeal as yours, it is very certain  
*avaient servi même zèle m. que il très-sûr*  
 that I (should have) succeeded; but yours have been all fire, and  
*aurais réussi ont été de*  
 mine all ice. All the pictures which we expected from Rome  
*de glace tableau m. que attendions*  
 are arrived; there are some that are a little damaged; but yours,  
*arrivés il y en a qui peu endommagés*  
 his, and mine are in good condition. We know perfectly well  
*en état m. savons parfaitement \**

\* Therefore, we cannot begin writing a letter in these words: *j'ai reçu la vôtre*, &c., I have received yours, &c., because the word letter has not yet been expressed.



what are your amusements in town, and I assure you, we  
*quels* — à art. *ville f.* — *que*  
 are very far from envying you them; but if you knew  
*sommes bien éloigné pl.* *envier 3 1 2* *connaissiez*  
*ours* in the country, it (is most likely) you  
*quels sont* à *campagne f.* *il y a toute apparence que*  
 (would not be long) in giving them the preference. You have  
*ne tarderiez pas* à *donner leur* — *f.* *avez*  
 opened your heart to me with that noble frankness which so well  
*ouvert* — *franchise qui si 2 3*  
 becomes an honest man; this confidence well deserves mine.  
*sied 1* à *konnête* *confiance f. 2* *mérite 1*

*Remark.* When *vous* is used instead of *tu*, then *votre, vos*, must take the place of *ton, ta, tes*; and *le vôtre, la vôtre, les vôtres*, be used for *le tien, la tienne, les tiens, les tiennes*.

## EXAMPLES.

<i>Que vous ressemblez peu à vos ancêtres!</i>	How little you resemble your ancestors!
<i>Quand vous aurez entendu nos raisons, nous écouterons les vôtres</i>	When you have heard our reasons, we will listen to yours

## § III.

## OF RELATIVE PRONOUNS.

Relative pronouns are those which relate to a noun preceding them; when we say, *l'homme qui joue*, the man who plays, *qui* relates to the substantive *homme*. The word to which *qui* relates, is called *antecedent*; in the above example, *l'homme* is the antecedent of the relative *qui*.\*

There are six relative pronouns, viz., *qui*, who or

\* The antecedent of the relative *qui*, may be either a noun or pronoun.

which, or that; *que*, whom or which, or that; *lequel*, which, *dont*, whose, or of which; *quoi*, what, and *où*, where, whither, &c.

*Qui* and *que* are of both genders and numbers

RULE. The relative pronouns *qui* and *que* always agree with their antecedents in gender, number, and person.

## EXAMPLES.

<i>Moi qui* suis son fils</i>	I who am his son.
<i>toi qui est si jeune</i>	thou who art so young
<i>l'enfant qui joue</i>	the child who plays
<i>nous qui étudions</i>	we who study
<i>vous qui riez</i>	you who laugh
<i>les livres qui instruisent</i>	the books which instruct

In the first example, *qui* is in the singular, and of the first person, because the pronoun *moi* is in the singular, and of the first person. In the second, it is in the singular, and of the second person, for a similar reason; and moreover, it is masculine if it be a boy that is spoken to, and feminine if it be a girl, &c.

It is the same with *que*;† *l'enfant que je demande*, the child whom I ask; *la promenade que j'aime*, the walk which I like; *les hommes que j'estime*, the men whom I esteem, &c.

## EXERCISE.

I who did not suspect (so much) falsehood, cunning,  
*Moi \* soupçonnais pas tant de fausseté f. pr. ruse f.*  
 and perfidy, in a man whom I loved, blindly followed his  
 pr. *perfidie f.* *aimais, je aveuglément 2 suivis 1 ses*  
 counsels. Thou who art candour and innocence itself,  
*conseil m. pl.* *art. —deur art. — même*

\* *Qui* is subject of the verb following. † *Que* is the object of the verb following.  
*Qui* as subject, governs the verb. *Que* as object is governed by the verb.

confide not too lightly. The great empire of the Egyptians  
*ne te confie pas trop — Egyptien*  
 which Sesostris founded, and which was (as it were) detached  
 obj. — fonda ind.-3 subj. ind.-3 comme détaché  
 from all others was not of long duration. We who know  
 art. ne fut pas — durée f. connaissons  
 the value of time ought to make a good use (of it),  
 prix m. art. temps nous devons ind.-1 \* faire 2 emploi en 1  
 instead of wasting it in idleness and frivolity. What  
 au lieu de perdre 2 le 1 dans art. oisiveté f. art. inutilité quoi  
 is it you, my daughter, who would wish that I should love you  
 ce fille voudriez aimais 2 1  
 less? The greatest men, who were the ornament and glory  
 moins 3 furent ornement art. gloire  
 of Greece, Homer, Pythagoras, Plato, even Lycurgus and  
 art. Grèce f. Homère, Pythagore, Platon, Lycurque  
 Solon, those two celebrated legislators, went to learn  
 — ces célèbre législateur allèrent \* apprendre art.  
 wisdom in Egypt. (Everything) in the universe alters and  
 sagesse f. en Egypte. tout univers s'altère  
 perishes, but the writings which genius has dictated, shall  
 périt écrit que le —ie a dicté pl.  
 be immortal. The art of rendering the bodies sound and robust,  
 —tel rendre corps sain —te  
 which our carelessness has made us lose, was well known to  
 obj. nonchalance f. 2 fait 3 1 perdre était connu de  
 the ancients. A power which terror and force have  
 pl. ancien puissance f. obj. art. terreur f. art. — f. ont  
 founded cannot be of long duration.  
 fondé f. ne peut — f.

*Lequel* takes both genders and numbers, according to circumstances; *les places auxquelles il aspire*, the places to which he aspires; *les revenus sur lesquels vous comptez*, the incomes upon which you reckon.

### Observation.

The article *le* is so strictly united with the word *quel*, that they form together but one and the same word, either in its natural or in its contracted state;

we say, *lequel*, *duquel*, *auquel*, in the masculine singular; *laquelle*, *de laquelle*, *à laquelle*, in the feminine singular; *lesquels*, *desquels*, *auxquels*, for the masculine plural; and *lesquelles*, *desquelles*, *auxquelles*, for the feminine plural.

*Dont* is for *de qui*, or *duquel*. *L'homme dont* (de qui) *vous parlez*, the man of whom you speak; *la Tamise dont* (de laquelle) *le lit*, &c., the Thames, of which the channel, &c.; it is of both genders and of both numbers, relating either to animate or inanimate things.

## EXERCISE.

Persons of a middle condition have not the same need  
 art. f. pl. commun 2 — f. 1 n'ont pas même besoin m.  
 of being cautioned against the dangers to which ele-  
 inf. 1 précautionné f. pl. contre écueil m. pl. art.  
 vation and authority expose those who are destined to  
 — f. art. autorité f. exposent ceux destiné pl.  
 govern mankind. The protection on which he relied  
 gouverne art. homme pl. — f. sur comptait ind.-2  
 has been too weak. It is a condition without which he will do  
 été trop faible Ce — f. f. il ne veut 1 3  
 nothing. The satire which you have mentioned to me, (has not  
 rien 2 f. dont 1 avez parlé 4 \* 2 n'a pas  
 even) the merit of malignity. It is the thing (in the) world  
 même —te art. méchanceté f. c'est f. du  
 that I least care for.  
 dont le moins 2 je me soucie 1 \*

*Quoi* is for *lequel* or *laquelle*, preceded by a preposition; *la chose à quoi* (à laquelle) *on pense le moins*, the thing of which we think the least.

N. B.—*Quoi* never relates to pronouns.

*Où*, *d'où*, and *par où*, are of both genders and numbers, according to circumstances, as *voilà le but où il tend*, that is the butt of his aim; *c'est une chose d'où dépend le bonheur public*, it is a thing

upon which public happiness depends ; *les lieux par où il a passé*, the places through which he has passed.

## EXERCISE.

That after *which* a true philosopher sighs      most      ardently  
*Ce      quoi      —phe      soupire art.      ardemment*  
 is to spread that sentiment of universal benevolence which  
*de répandre ce      —      de      —sel      bienveillance f. subj.*  
 should unite and (bring together) all men. The only moments  
*devrait unir      rapprocher art.      seul instant m. pl.*  
*which* he can spare to his pleasure, are those which he devotes  
*qu'il a de libres pour      ceux obj.      consacre*  
 to study.  
*art. étude*

## § IV.

## ABSOLUTE PRONOUNS.

Absolute pronouns are so called, because they never have any relation to an antecedent ; they are generally used in an interrogation. These are, *qui*, *que*, *quel*, *quoi*, and *lequel*, m., *laquelle*, f.

*Qui* is for *quelle personne*, what person ; or *qui est-ce qui*, who is it that ; as *qui vous a dit cela ?* who told you that ? that is, *qui est-ce qui*, or *quelle personne vous a dit cela ?*

*Que* and *quoi* are for *quelle chose*, what thing ; as *que (quelle chose) dit-on ?* what do they say ? *à quoi (à quelle chose) s'occupe-t-on ?* what are they about ? If they be followed by an adjective, the word *de* is put before that adjective, as *Que dit-on de nouveau ?* what news is there ? *Quoi de plus amusant et de plus instructif ?* what more amusing and instructive ?

N. B.—*Qui* applies only to persons, and *que* and *quoi* to things.



## EXERCISE.

Who will not agree that life has few real pleasures, and  
*convenir que art. f. peu de vrai*  
 many dreadful pains? What have you read in that book  
*beaucoup\* de affreux 2 f. pl. 1 lu ce m.*  
 that can have raised in your soul agitation and enthu-  
*puisse avoir porté art. — art. enthousi-*  
 siasm? In what did you find them occupied? What have you  
*siasme à \* trouvâtes-vous 2 l occupé m. pl.*  
 remarked good, beautiful, and sublime in Hesiod, Homer,  
*remarqué de pr. beau pr. — Hésiode, —re*  
 Theocritus and Sophocles? What more brilliant, and, at the same  
*Théocrite Sophocle Quoi de brillant en \**  
 time, more false than the expressions of a man, who has (a great  
*de — beau-*  
 deal) of wit, but wants judgment? What more blind  
*coup de esprit qui manque de de aveugle*  
 than envy or hatred?  
*art. envie ou art. haine h asp.*

*Quel* always precedes a substantive, with which it agrees in gender and number: it generally expresses admiration. *Quelle instabilité dans les choses humaines!* what instability in human affairs!

*Lequel, duquel, auquel, &c.*, are used to make a distinction between several objects.

## EXERCISE.

What then must have been that extraordinary man (to whom)  
*Quel 1 donc 3 doit 2 cet extraordinaire 2 l auquel*  
 seven cities dispute the glory of having given birth?  
*ville f. pl. se sont disputé de inf.-l art. jour m*  
 What gracefulness, what delicacy, what harmony, what colouring,  
*grâce f. délicatesse = coloris m.*  
 what beautiful lines in Racine! Which do you prefer of those  
*vers m. lequel \* 2 préférez de*  
 pictures? I cannot tell you.  
*tableau m. pl. je ne saurais dire 3 l le 2*

\* We say *beaucoup de* and *bien des*.

## § V.

## OF DEMONSTRATIVE PRONOUNS, &amp;c.

Demonstrative pronouns are those which point, as it were, to the objects spoken of. These are

Singular.			Plural.		
m.	f.		m.	f.	
<i>ce, cet*</i>	<i>cette</i>	this or that	<i>ces</i>	<i>ces</i>	these or those
<i>celui</i>	<i>celle</i>	this or that	<i>ceux</i>	<i>celles</i>	these or those
<i>celui-ci</i>	<i>celle-ci</i>	this	<i>ceux-ci</i>	<i>celles-ci</i>	these
<i>celui-là</i>	<i>celle-là</i>	that	<i>ceux-là</i>	<i>celles-là</i>	those
<i>ceci</i>	—	this	} these have no plural.		
<i>celà</i>	—	that			

*masc.	<i>ce</i>	before a consonant	<i>ce livre</i>	this book
	<i>ce</i>	... an <i>h</i> aspirated	<i>ce héros</i>	that hero
	<i>cet</i>	... a vowel	<i>cet enfant</i>	this child
	<i>cet</i>	... an <i>h</i> mute	<i>cet homme</i>	that man
fem.	<i>cette</i>	... any feminine noun	<i>cette femme</i>	that woman
			<i>cette âme</i>	that soul
			<i>cette histoire</i>	that history
	<i>ces</i>	before any noun plural of both genders .	<i>ces hommes</i>	these men
			<i>ces femmes</i>	these women

<i>ce</i>	{ when without a noun, intimates a person, or thing spoken of }	as	{ <i>qui est-ce?</i> <i>ce que je vous</i> <i>dis est vrai</i> }	{ who is it? what I tell you is true }
-----------	---	----	--	--

## EXERCISE.

Nothing is so opposite to *that* true eloquence, the office  
*Ne 2 rien 1 opposé véritable — f. fonction f. 2*  
 (of which) is to ennoble (everything), as the use of  
*1 de 1 ennoblir 3 tout 2 \* que emploi m.*  
*those refined thoughts, and hunting after those light, airy,*  
*fin 2 pensée f. 1 art. recherche f. de léger 2 délié 3*  
 unsolid ideas, which, like a leaf of beaten metal,  
*sans consistance 4 idée f. 1 comme feuille f. battu 2 — m. 1*  
 acquire brightness only by losing part of their soli-  
*ne prennent de art. éclat m. que en perdant art.*

dity. *This* man has nothing in common with *that* hero. *This*  
 = f. *h* m. *de* commun *h* asp, 1  
 long restrained hatred broke, and was the unhappy  
*longtemps* 3 *contenu* 4 *haine* f. 2 *éclata* *fut* *malheureux*  
 source of *those* dreadful events. *It* is a great pleasure  
 — f. *terrible* *événement* m. pl. *Ce* *plaisir* m.  
 to me. *It* was a great pain to us.  
*fut* *déplaisir* m. *nous*.

### Observations.

1. Of *ce* and the personal pronoun *lui*, we have made *celui*, which makes *celle* in the feminine singular, *ceux* in the masculine plural, and *celles* in the feminine plural. It is not a demonstrative pronoun of itself, but only when it is joined to the two following ones, *ci* and *là*, as *celui-ci*, *celui-là*, m., *celle-ci*, *celle-là*, f.

N. B.—The first denotes the nearest object, and the second, the farthest.

### EXAMPLES.

*Celui-ci plaît et celle-là captive* { This pleases, and that captivates  
 (relating to man and woman)

2. The pronouns *celui*, *celles*, *ceux*, &c., followed by a pronoun relative, are expressed in English, by the pronouns personal, *he*, *she*, *they*, &c.

### EXERCISE.

The season of one year is, for man the same as *that*  
*saison* f. *année* f. art. *que*  
 of the preceding year, the same as *that* of all ages. The  
*précédent* 2 1 art. —  
 pleasures of the wise resemble in nothing *those* of a dissi-  
 art. contr. m. *ne ressemblent en* 3 à m. *dissi-*

pated man. *He that* (suffers himself) to be ruled by his passions,  
*pé 2 1 Celui qui se laisse \* \* dominer —*  
 must renounce happiness. *This* stuff shall fit (won-  
*doit renoncer à art. contr. bonheur m. étoffe-ci f. siéra 2 à*  
 derfully well) upon you. I desire you to stay there. *That*  
*merveille 3 \* 1 — que \* demeuriez là*  
 action is (to blame). *This* scene is calculated to interest  
*— f. là digne de blâme — f. ci fait f. pour intéresser*  
 all men, but *that* cannot succeed.  
*art. — -là ne saurait réussir*

### Observation.

*Ci* and *là* joined to *ce*, form the two other demonstratives *ceci* and *cela*, which are used by themselves; but, when they are in opposition, *ceci* denotes the nearest object, and *cela*, the farthest. *Ceci n'est que risible, mais cela me paraît atroce*, this is only laughable, but that seems to me atrocious.

### EXERCISE.

The body perishes, the soul is immortal; yet all the cares  
*périt f. cependant soin m.*  
 are for *that* while we neglect *this*. What means *this*?  
*m. tandis que négligeons f. Que veut dire*  
*That* is true. It is not *that*. *This* is low and mean, but *that* is  
*Ce 2 1 bas rampant*  
 grand and sublime.  
 — —

## § VI.

### OF INDEFINITE PRONOUNS.

Indefinite pronouns have a vague and indeterminate signification.

They are of four sorts.

## FIRST CLASS.

*Those that are never joined to a Substantive.*

one	on aime à se flatter	one is apt to flatter one's self
a man	{ on n'est pas toujours maître de soi	{ a man is not always mas- ter of his own temper
a woman	{ on n'est pas toujours maîtresse d'aller où* l'on veut	{ it is not always in the power of a woman to go where she wishes
somebody	on frappe à la porte	{ somebody knocks at the door
people	{ on pense et *l'on dit très-haut	{ people think and say openly
they	{ on raconte diversement cette histoire	{ they relate that story dif- ferently
on we	{ on acquiert l'expérience à ses dépens	{ we acquire experience at our own expense
you	{ on trouve partout des importuns	{ you will find trouble- some people every- where
I	{ on prévient qu'on n'a point eu l'intention de, &c.	{ I beg to observe that I had no intention to, &c.
I	{ quand on vous dit que *l'on compte sur vous	{ when I tell you that I depend upon you
they	{ si *l'on vous blâme et si *on le loue, on a tort	{ if they blame you and praise him, they are wrong

Quelqu'un	{ one somebody some one	{ quelqu'un m'a dit, somebody told me
Quiconque	{ whoever whosoever	{ quiconque connaît les hommes, apprend à s'en défier, whoever knows mankind, learns to distrust them
Chacun	{ each every one	{ chacun s'en plaint, every one com- plains of him

\* For euphony.



<i>Autrui</i>	{	other people	{	<i>n'enviez pas le bien d'autrui</i> , do not covet the property of others
		others		<i>ne faites pas à autrui, ce que vous ne voudriez pas qu'on vous fît</i> , do not do to others, what you would not have done to you
<i>Personne</i>	{	nobody	{	<i>la fierté ne convient à personne</i> , pride becomes nobody
		no one		
<i>Rien</i>	{	nothing	{	<i>rien ne lui plaît</i> , nothing pleases him
		not any thing		<i>y a-t-il rien qui puisse lui plaire?</i> is there anything that can please him?
		any thing		

They always require the verb in the third person singular.

### Observation.

*L'* is put, by euphony, before *on*, when preceded by *et*, *ou*, or *si*, unless immediately followed by *le*, *la*, *les*.

#### EXAMPLES OF BOTH CASES.

<i>On pense et l'on dit tout haut</i>	{	instead of	<i>et on dit</i>
People think and say aloud			
<i>Le lieu où l'on va</i>			<i>où on va</i>
The place where they are going			
<i>Si l'on venait</i>	{		<i>si on venait</i>
If they were coming			

But followed by *le*, *la*, *les*, we say :

<i>Et on la lira</i>	and people will read it	{	instead of	<i>l'on la</i>
<i>Ou on le verra</i>	or it will be seen			<i>l'on le</i>
<i>Si on les aimait</i>	if they were loving them			<i>l'on les</i>

N. B.—The same observation takes place, as above, when *on* is followed by the initial *c* frequently repeated, as

<i>On apprend plus aisément les choses que l'on comprend bien, que celles que l'on ne comprend qu'à demi</i>	We learn more easily what we understand thoroughly, than what we understand but little
--	--

## EXERCISE.

If you (behave yourself) (in that manner) what will *people*  
*vous conduisez* *ainsi* \* *on* 2  
 say of you? *It* (is thought) that this *news* is true. *They*  
*dira-t l* *On* *croit* *nouvelle f.*  
 write me word from Ispahan that thou hast left *Persia*, and  
*écrit* \* — *as quitté art. Perse f.*  
*art now* *at Paris.* *One* cannot read *Telemachus*,  
*que tu es actuellement à* *ne peut lire Télémaque m.*  
 without becoming better; *we* there find (everywhere) a mild  
*sans devenir meilleur on y trouve partout doux*  
 philosophy, noble and elevated sentiments; *we* there find in  
 = f. *des* — 2 *élevé* 3 — 1 *y voit à*  
 every line the effusions of a noble soul, and *we* admire  
*chaque ligne épanchement m. beau f. des*  
 precepts calculated to effect the happiness of *the world*.  
*précepte pl. propre faire bonheur m. monde m.*

N. B.—The foregoing indefinite pronouns will be better explained and exemplified in the Syntax of the same.

## SECOND CLASS.

*Those which are always joined to a Noun.*

These are *quelque*, some, any; *chaque*, each, every; *quelconque*, whoever, whatever; *certain*, certain, some; *un*, a; an.

## EXAMPLES.

Quelques historiens sont impar-	some historians are impartial
tiaux	
Chaque peuple a ses lois et ses	each people have both laws and
coutumes	manners of their own
Il n'y a raison quelconque qui	no reason whatever can oblige
puisse l'y obliger	him to it
Certain auteur dont j'ai oublié le	certain author whose name I have
nom	forgotten
Certaines femmes qui paraissent	some women modest in appear-
modestes	ance
Un ami véritable, est un trésor	a true friend is a precious trea-
précieux	sure

## EXERCISE.

Some enlightened people among the Egyptians preserve  
*Certain éclairé 2 esprits 1 parmi Egyptiens conservaient*  
the idea of a First Being, whose attributes they represented  
*idée être art. —but m. 1 représentaient 2*  
under various symbols; this (is proved) by the fol-  
*sous différent symbole m. pl. c'est ce que prouve \* cette*  
lowing inscription upon a temple: I am all that has been, is, and  
*\* — f. de — m. ce qui*  
shall be; no mortal ever removed the veil that covers  
*ne 2 mortel 2 1 lever ind.-4 voile m. qui couvre 2*  
me. Every nation has (in its turn) shone on the theatre of the  
*1 — f. à son tour 2 brillé 1*  
world. There is no reason *whatever* that can bring him  
*qui puisse subj.-1 déterminer 2*  
to it. Some figures appear monstrous and deformed, considered  
*l'y 1 f. pl. paraissent monstrueux difforme —déré*  
separately, or too near; but, if they are put in their proper light  
*séparément de trop près on les met \* jour m.*  
and place, the true point of view restores their  
*à leur — — m. de leur rend \* art.*  
beauty and grace.  
= art. —

## THIRD CLASS.

*Those which are sometimes joined to Nouns and sometimes not.*

These are *nul*, no, none; *pas un*, no, not one; *aucun*, no, none; *autre*, other; *même*, same; *tel*, such, like; *plusieurs*, several, many; *tout*, all, every, everything.

When joined to a substantive, the above indefinite pronouns follow the rule of adjectives; and

when standing alone, they are accompanied by the preposition *de*

## EXAMPLES.

*Adjective.*

Nulle raison ne peut le convaincre      No reason can convince him

*Pronoun.*

Nul d'eux ne l'a rencontré      None of them have met him

*Adjective.*

Je n'ai aucun moyen de réussir      I have not any means of succeeding

*Pronoun.*

Aucune d'elles n'était présente      None of them were present

## EXERCISE.

None likes to see himself as he is. There is no  
*Personne n'aime à voir 2 se l tel que Il n'y a aucun*  
 expression, no truth of design and colouring, no stroke of  
 — f. vérité de dessin m. pr. coloris m. trait m.  
 genius in that great work. He is so ignorant, and, at the same  
 m. ce ouvrage — en \*  
 time, so obstinate, that he will never be convinced by any rea-  
 obstiné ne se rendra jamais à rai-  
 soning. None of his works will (be handed down) to  
 sonnement m. de ouvrage passera art.  
 posterity. He is as learned as any one. Not one of these  
 = aussi savant qui que ce soit de  
 engravings announces a great skill.  
 gravure f. annonce talent

## FOURTH CLASS.

*Those which are followed by Que.*

As *qui que*, whoever, whosoever; *quoi que*, what-  
 ever; *quel que*, whoever, whatever; *tel que*, such as;

*quel* que, *que*, whatever, however; *tout* que, however.

## EXAMPLE.

*Qui que* { *tu sois, je ne te crains pas*, whoever thou mayst be I do not fear thee  
*ce soit, je veux le voir*, whoever it may be, I will see him  
*ce soit qui vienne, dites que je n'y suis pas*, whosoever comes, say I am not at home

*Quoi que* { *vous fassiez, il ne vous écoutera pas*, whatever you may do, he will not listen to you  
*ce soit qu'il imagine, il n'en viendra pas à bout*, whatever he may imagine, he will not succeed  
*ce soit qui lui arrive, il est toujours le même*, whatever happens to him he is always the same

*Quel que* { *soit cet homme, or cet homme quelqu'il soit, ne saurait me plaire*, whoever that man may be, he could not please me  
*raison que vous donniez, vous aurez toujours tort*, whatever reason you may give, you will always be in the wrong  
*puissant que vous soyez, vous ne serez jamais content*, however powerful you may be, you will never be contented

*Tel que* { *vous désirez*, such as you like  
*nous le voulons*, such as we wish it to be

*Tout savant qu'il est*, however learned he may be

## EXERCISE.

Passenger, whoever thou art, contemplate with a religious respect  
*Passent* \* *tu sois* —ple = 2 — m.  
 this monument erected by gratitude; it is the tomb of a  
 — m. *élevé* art. *reconnaissance* f. *ce* *tombeau* m.  
 just and beneficent man. How can he hope to be loved,  
 — 2 *bienfaisant* 3 1 *Comment peut-il espérer de aimé*  
 who has regard for no one else? Whatever he may do  
 lui *n'a d'égards pour personne* *Quoi que* \*  *fasse* l  
 or say, he will find it very difficult to destroy prejudices  
 qu'il dise *aura* \* *bien de la peine détruire des* —jugé m. pl.  
 so deeply rooted. A mind vain, presumptuous, and incon-  
 profondément *enraciné* = sans  
 sistent, will never succeed in anything whatever.  
*consistance* *ne réussira jamais en quoi que ce soit*



## A GENERAL EXERCISE ON THE PRONOUNS.

## THE EVENING WALK.

On a fine summer evening, my brother, my sister, and  
*Dans de été soirée f.-1*  
 myself (were walking) (by the side) of a wood, not  
*moi nous nous promenions ind.-2 le long bois m. qui n'est*  
 far distant from the castle which we inhabit. We (were  
*pas bien éloigné contr. château obj. habitons*  
 contemplating) with rapture, the majestic scenery which  
*contemplions transport 2 scène f. 1 obj. art.*  
 nature exhibits at the approach of night, when we perceived  
*— déploie approche f. art. nuit f. aperçûmes*  
 at the foot of an ancient oak, a boy of the most interesting  
*à pr. art. pied m. vieux chêne m. enfant m. —ressant 2*  
 figure. His beauty, his air of ingenuity and candour, his  
*art. — f. 1 = f. — m. pr.*  
 graces struck us, and we approached him. What!  
*— frappèrent 2 nous 1 nous nous approchâmes de*  
 alone here, my boy? said we. Whence art thou? Whence  
*ici lui dîmes d'où*  
 comest thou? What art thou doing here alone? I am not alone,  
*viens \* 2 fais 1 1 3 2*  
 answered he smiling; I am not alone; but I was fatigued, and  
*répondit- d'un air riant ind.-2 fatigué*  
 I have sat myself under the shade of this tree, while my  
*je me suis assis à ombre arbre m. tandis que*  
 mother is busy gathering simples to give some alle-  
*f. occupé à cueillir des — pour apporter quelque sou-*  
 viation to the pains which her old father suffers. Ah!  
*lagement contr. douleur f. pl. obj. 2 endure 1*  
 (how many) troubles my good mamma has! (How many)  
*que de peine f. pl. 2 éprouve 1 que*  
 troubles! Did you know them, there is not one of you  
*d'inquiétudes Si \* 1 connaissiez 3 2 il n'y a aucun de*  
 that would not be touched with pity, and who could refuse  
*subj. \* ne fût —ché de pitié lui refusât subj. 2*  
 the tribute of your tears. We said to him, lovely child, thy  
*un tribut \* larme 1 dîmes 3 lui 2 aimable ton*

ingenuity, candour. innocence, (every thing) interests  
 = pron. pron. tout intéresse 2

us in thy misfortunes and those of thy mother. Relate  
 1 à malheur m. pl. pr. ceux de Raconte sing.

them to us, whatever they be; fear not to afflict us.  
 \* nous quels qu'ils soient ne crains pas de affliger 2 1

(Woe be) to whoever cannot (be affected) by the misfortunes of  
 malheur quiconque ne sait s'attendrir sur mal pl. des  
 others. He immediately related the history of his mother, with an  
 2 aussitôt 1 raconta =

expression, a naïveté, a grace, altogether affecting. Our hearts  
 — f. f. — f. tout-à-fait touchant

felt the liveliest emotions; tears (trickled down our  
 éprouvèrent vif — f. pl. nos coulèrent

cheeks), and we gave him what little money we had  
 donnâmes 2 lui 1 le peu de argent que avions

about us. (In the mean time), the mother returned. (As soon as)  
 sur cependant revint dès que

he saw her, he exclaimed, run, mamma, run; see  
 aperçut 2 la 1 s'écria ind.-3 accours sing. —man vois sin.

what these good little folks have given me; I have related (to  
 ce que gens f. pl. ont 2 donné 1 je ai raconté

them) thy misfortunes; they have been affected (at them), and  
 leur 2 malheurs m. 1 ont 3 été touché pl. en

their sensibility (has not been satisfied) with shedding tears.  
 = f. ne 1 pas 3 s'est 2 bornée à \* pr. art.

See, mamma! ah! see what they have given me. The mother  
 regarde ce que

was (moved to the heart); she thanked us, and  
 fut ind.-3 attendrie remercia 2 ind.-3 1 nous

said, generous, sensible souls, the good action which you (have  
 dit 3 —reux 2 et — 3 1 f. — f. obj. venez

just been doing) will not be lost. He who sees (everything),  
 ind.-1 de faire ne sera pas perdu f. Celui voit tout

and judges of every thing, will not let it go unre-  
 juge de \* ne la laissera pas \* sans récom-

warded.

pense

N. B.—The above indefinite pronouns-adjectives will be better explained and exemplified in the Syntax of the same.

## CHAPTER V

## OF THE VERB.

*Its Definition.*

The Verb is that part of speech by which we express the affirmation of an existing state, of a good or bad quality, or of an action either performed or received.

## EXAMPLES

Of existing state	} <i>je suis</i> , I am
Of good and bad	} <i>la vertu est aimable</i> , virtue is amiable
qualities	
Of an action done	} <i>le vice est honteux</i> , vice is shameful
or received	
	} <i>j'aime Dieu</i> , I love God
	} <i>je suis aimé de Dieu</i> , I am loved by God.

*Subject, Attribute, Object, or Regimen of a Verb.*

1. The Subject or *nominative* of a verb, is that which does or performs the action expressed by the verb.

2. The *Attribute* is nothing but the expression of the good or bad quality belonging to the subject, and affirmed by the verb *être*, to be.

3. The Object or *Regimen* of a verb, is quite the opposite of the *subject*; its function is merely to receive the action performed by the subject and expressed by the verb.

*Division.*

There are but three sorts of verbs, viz., *substantive*, *transitive*, and *intransitive*.

1. The verb *être*, to be, which is also called *auxiliary*, when used in the compound tenses of another verb, is the only one which bears the name of *substantive*, because from its nature it expresses the state or *manner* of existing relatively to any substantive.

2. The *transitive* or active verbs, are those which express an *action* done by their *subjects*, and received by their *objects* or regimens, as

<i>les enfants aiment les fruits</i>	children are fond of fruits
<i>les hommes admirent la vertu</i>	men admire virtue

in the two above examples the subjects *enfants* and *hommes* both perform the actions of *loving* and *admiring* expressed by the verbs *aiment* and *admirent*, whilst the objects or regimens *fruits* and *vertu* are both receivers of this same action.

3. The *intransitive* or neuter, are those which express an action performed by a subject, but without any direct object to receive it, as *dormir*, to sleep, *languir*, to pine. In French, a *transitive* or active verb, is known when you may put the word *quelqu'un* or *quelque chose*, somebody or something after it; and for the same reason, an *intransitive* or neuter verb, is known when you cannot use either of the two above words, somebody or something after it; for instance, *aimer*, to love, is an active verb, because you may say, *aimer quelqu'un ou quelque chose*, to love somebody or something; but as you cannot properly say, *dormir quelqu'un*,

*dormir quelque chose*, to sleep somebody, to sleep something, you must infer that *dormir*, to sleep, is a neuter verb.

### *Observation.*

In French, the personal pronouns *je, tu, il, nous, vous, &c.*, are the essential words through which we may recognise whether any part of speech is a verb or not.

### *How to distinguish the Subject from the Regimen.*

The *nominative* or subject of any verb, in French, is known by putting the following question, *qui est-ce qui?* who? and the *object* or regimen of an active verb, by *qu'est-ce que?* what? for instance, I want to know through the above method, both the *subject* and *object* of the following proposition; *nous aimons la vérité*, we love truth; *qui est-ce qui aime?* who is loving? *nous*, we, is the answer; therefore I infer that *nous* is the *subject* or nominative of the active verb *aimer*, to love. Now, to know the *regimen* of the same proposition, I ask, *qu'est-ce que nous aimons?* what do we love? as *la vérité*, truth, will be the answer, I conclude that the very word *vérité* must be the *regimen* of the same active verb, *aimer*, to love.

The *regimen* of an active verb is generally placed after the verb (when it is not a pronoun), as *j'aime mon père*, I love my father; *ma sœur sait sa leçon*, my sister knows her lesson; but the *regimen* is placed before the verb when it is a pronoun, as *je t'aime*, I love thee, instead of *j'aime toi*; *il nous aime*, he loves us, instead of *il aime nous*.

Grammarians admit of another *regimen*, which



they call *indirect*, but as it is always preceded by a preposition, it is rather the regimen of the preposition than that of the verb.—(See the syntax of the Verbs, p. 364.)

### *Subdivision of Verbs.*

Besides the *substantive*, *transitive*, and *intransitive* verbs, there are some others, known under the name of *passive*, *pronominal*, and *impersonal*.

1. A *passive* verb, is that which presents the *subject* as receiving the effect of an action expressed by an active verb, and the *object* as doing it.

The difference between a passive and an active verb is, that in the former, the subject which performs the act, receives or suffers it in the latter, hence, by the transposition both of the *subject* and *object*, an active verb becomes a passive one, and *vice versâ*; for instance, if I say *le feu brûle le bois*, fire burns the wood, by the transposition of the subject *le feu*, and the object *le bois*, I shall have the following passive proposition without altering the active sense in the former, *le bois est brûlé par le feu*, the wood is burnt by the fire.

2. The *pronominal* verbs, are those which are conjugated through all their tenses with a double pronoun belonging to the same person, as *je me flatte*, I flatter myself; *elle se tue*, she kills herself.

N. B.—It is to be observed, in the foregoing examples, that though the pronouns *je me*, *elle se*, belong to the same individual, *je*, *elle*, are subjects and *me*, *se*, the objects of the verbs *flatter* and *tuer*.

3. *Pronominal* verbs are divided into three classes: 1. In passively pronominal; 2. In reflected; 3. In reciprocal.

The *pronominal* passive verbs, are those which have inanimate things for their *subjects*, as

<i>le poison se glisse dans les veines</i>	poison insinuates itself through the veins
<i>l'occasion se présente</i>	an opportunity offers itself
<i>cette maison se loue trop cher</i>	that house lets too dear

In fact, it is easy to understand that the sense in the above examples is merely passive, for *poison* by itself, has no power to act through the veins, no more than the *opportunity* to offer itself, or the *house* to do the action of letting itself; therefore the true meaning of these propositions is as follows:

*Poison* is insinuated, &c.

The *opportunity* is presented, &c.

This *house* is to be let, &c.

### *Difference between Reflected and Reciprocal Verbs.*

A *reflected* verb, is that whose *subject* is an animate thing in the singular number, as *ma sœur s'est noyée*, my sister has drowned herself.

A *reciprocal* verb, is that which expresses the action of several *subjects* together, acting reciprocally one upon another, as *ces hommes se battaient, et se disaient des injures*, those men were fighting together and insulting one another.

4. The *impersonal* verb, is that which is never used but in the third person singular. *Pleuvoir*, to rain, is an impersonal verb, because it has only the third person singular through all its tenses: *il pleut*, it rains; *il pleuvait*, it was raining or it did rain, &c.

To know whether a verb is impersonal or not, it requires only to try to conjugate it with the personal pronouns *jé, tu, il*, &c., for instance, no one

can, with propriety, conjugate *pleuvoir* as follows :  
I rain, thou rainst, &c.

N. B.—Any active verb may be conjugated pronominally.

The greatest part of the French verbs are regular, but nevertheless, there are some irregular and others defective.

*Regular* verbs, are those which, through all their tenses, have terminations conformable to those of the verb which serves them as a model or *paradigm*.

*Irregular* verbs are those to which the termination of the verb serving as a model, do not conform through all their tenses.

*Defective* verbs, are those which are wanting in certain tenses or persons, not allowed by usage.

The terminations of the verb vary according to the different *persons, numbers, tenses, and moods*.

There are in verbs, two *numbers*, the singular and plural, and in each number, three *persons*.

1. The first *person*, that who speaks, is designated by *je*, I, in the singular, and by *nous*, we, in the plural; as *je pense*, I think; *nous pensons*, we think.

2. The second, which is the *person* spoken to, is expressed by *tu*, thou, in the singular, and by *vous*, you, in the plural; as *tu parles*, thou speakest; *vous parlez*, you speak.

3. The third, being the *person* spoken of, is marked by *il*, he, or *elle*, she, in the singular; and by *ils* or *elles*, they, in the plural; as *il* or *elle pense*, he or she thinks; *ils* or *elles pensent*, they think.

Observe that all *substantives* are in the third person, when not addressed or spoken to.

## MOODS.

There are five *moods*, or modes of conjugating verbs.

1. The *indicative*, which simply indicates and asserts an action in a direct manner, as *j'aime*, I love.

2. The *conditional* affirms a thing, but with a condition, as *j'aimerais si*, &c., I should love if, &c.

3. The *imperative*, that is used for commanding, exhorting, requesting, or reproving; as *aime*, love thou; *aimons*, let us love.

4. The *subjunctive*, which without expressing the affirmative, supposes it, but with a dependance upon something before mentioned; as *vous voulez qu'il aime*, you wish that he may love; *que nous aimions*, that we may love.

Observe that this mood is always governed by an antecedent, implying either necessity, desire, or fear, &c.

5. The *infinitive* mood affirms, in an indefinite manner, without either number or person; as *aimer*, to love; *avoir aimé*, to have loved.

## TENSES.

There are three tenses, namely the *present*, which declares a thing now existing or doing, as *je lis*, I read: the *past* or preterit, denoting that the thing has been done, as *je lus*, I read: the *future*, denoting that the thing will be done, as *je lirai*, I shall read. These three above tenses, are subdivided into simple and compound tenses, each of them known under a particular denomination, as will be seen afterwards.



## SIMPLE TENSES.

The simple tenses are those which are conjugated without the auxiliaries *être*, to be, or *avoir*, to have, as *je chante*, I sing; *je dormais*, I was sleeping; *j'apercevrai*, I shall or will perceive, &c.

## COMPOUND TENSES.

The compound tenses are those which cannot be conjugated without the assistance of one of the auxiliaries *avoir* or *être*, as *j'ai aimé*, I have loved; *je suis admiré*, I am admired.

The simple tenses are again subdivided into *primitive* and *derived* tenses.

## PRIMITIVE TENSES.

The primitive tenses, through which are formed all the other derived ones in the four conjugations, are called primitive, owing to their having no derivation whatever.

## DERIVED TENSES.

The derived tenses, are those which are formed by the primitive ones.

There are in French five primitive tenses, namely:

The present of the infinitive mood;

The present participle;

The participle past;

The present of the indicative mood;

And the preterit definite.

N. B.—The knowledge of the derivation of tenses is necessary, in order to conjugate well the French



verbs, therefore it will be advisable for the master to acquaint the learner with the practice of the above theory on the formation of French verbs.

### *Formation of the Future and Conditional.*

1. The future simple or absolute is formed from the present infinitive by adding *ai* in the three first conjugations, and by changing *e* into *ai* in the fourth; as

1st conj.	aimer	future <i>j'aimer-ai</i>	3rd conj.	prévoir	future <i>je prévoir-ai</i>
2nd ...	finir	<i>je finir-ai</i>	4th ...	rendre	<i>je rendr-ai</i>

#### EXCEPTIONS.

##### *First Conjugation.*

Envoyer	future <i>j'enverrai</i>	Employer	future <i>j'emploierai</i>
Aller	<i>j'irai</i>	Appuyer	<i>j'appuierai</i>
Essayer	<i>j'essaierai</i>		

##### *Second Conjugation.*

Tenir	<i>je tiendrai</i>	Cueillir	<i>je cueillerai</i>
Venir	<i>je viendrai</i>	Mourir	<i>je mourrai</i>
Courir	<i>je courrai</i>	Acquérir	<i>j'acquerrai</i>

##### *Third Conjugation.*

Recevoir	<i>je recevrai</i>	Vouloir	<i>je voudrai</i>
Avoir	<i>j'aurai</i>	Mouvoir	<i>je mouvrai</i>
Échoir	<i>j'écherrai</i>	Devoir	<i>je devrai</i>
Pouvoir	<i>je pourrai</i>	Valoir	<i>je vaudrai</i>
Savoir	<i>je saurai</i>	Falloir	<i>il faudra</i>
S'asseoir	{ <i>j'em'asseeyrai</i> or <i>je m'assièrai</i>	Pleuvoir	{ <i>il pleuvra</i> (im- personal
Voir	<i>je verrai</i>		

##### *Fourth Conjugation.*

Faire	<i>je ferai</i>	Être	<i>je serai</i>
-------	-----------------	------	-----------------

2 The conditional present, like the future, is also

formed from the present of the infinitive mood, but, in order to have no exceptions, we will form it from the future itself, by changing the last syllable *rai* into *rais*, as

fut.	cond.		fut.	cond.
j'aime-rai	j'aime-rais		je recev-rai	je recev-rais
je fini-rai	je fini-rais		je rend-rai	je rend-rais

### *Formation of the Imperative.*

The second person singular of the imperative is similar to the first person singular of the present indicative, by suppressing the pronoun *je*, except however *aller*, to go; *savoir*, to know; and the two auxiliaries *avoir* and *être*.

### *Observation.*

In the verbs in *er*, and in those which end in a mute *e* in the first person singular of the present indicative, as *j'ouvre*, I open; *je souffre*, I suffer. The second person singular in the imperative takes an *s* after the mute *e*, when followed by the pronouns *en* or *y*.

### EXAMPLES.

The following sentences

*porte un livre*  
*ouvre la porte à ton frère*

carry a book  
open thou the door to thy brother

are correct, but were the above verbs followed by *en* or *y*, we should say :

*portes-en à ton frère*  
*apportes-y des livres*

carry thou some to thy brother  
bring thou some books thither

<i>je veux entrer dans cette chambre,</i>	I want to go into that room,
<i>ouvres-en la porte</i>	open thou the door of it
<i>tu as fait une faute, souffres-en la</i>	thou hast committed a fault, thou
<i>peine</i>	must suffer for it

However, we say without the final *s*

<i>donne en cette occasion des</i>	give thou on this occasion some
<i>preuves de ton zèle</i>	proofs of thy zeal

because in this case, *en* is a preposition.

### *Remarks.*

1. The third person singular in the imperative, and the third person singular in the subjunctive present, are always alike.

2. The first and second persons plural in the present of the subjunctive, are similar to the first and second persons plural in the imperfect indicative.

### *Formation of the Imperfect of the Subjunctive.*

The imperfect of the subjunctive mood, is formed from the preterit definite of the indicative, by changing *ai* into *asse* for the first conjugation, as

pret. <i>j'aim-ai</i>		imp. subj. <i>que j'aim-asse</i>
-----------------------	--	----------------------------------

and by adding only *se* to the preterit for the three other conjugations, as

pret. <i>je finis</i>	imp. subj. <i>que je finis-se</i>		pret. <i>je rendis</i>	imp. subj. <i>que je rendis-se</i>
<i>je reçus</i>	<i>que je reçus-se</i>			

There is no exception.

## OF CONJUGATIONS.

To conjugate a verb, is to recite it with all its different inflections.

The French have four conjugations, which are easily distinguished by the termination of the present of the infinitive.

The first	ends in	<i>er</i>	as	<i>parler, aimer, chanter, &amp;c.</i>
second	...	<i>ir</i>	...	<i>finir, sentir, ouvrir, tenir, &amp;c.</i>
third	...	<i>oir</i>	...	<i>recevoir, apercevoir, devoir, &amp;c.</i>
fourth	...	<i>re</i>	...	<i>rendre, prendre, plaire, nuire, &amp;c.</i>

As the French have not a sufficient number of inflections in their verbs to represent the great variety of their tenses, they supply this deficiency with the two auxiliary verbs, *avoir*, to have, and *être*, to be.

These two last verbs, *avoir* and *être*, are of a very frequent use, especially in French conversation. It will be observed that the verb *être*, loses its exclusive quality of a *substantive* verb when employed in the compound tenses of another verb. As to the verb to have, which is also an auxiliary when in composition with the past participle of another verb, it is a true active verb from its nature; as *j'ai un livre*, I have a book; by asking the questions who? and what? (*see p. 159,*) one could easily find out both the *subject* and *object* of the foregoing sentence.

# CONJUGATION

## OF THE

### VERB *AVOIR*, TO HAVE.

#### INFINITIVE.

##### SIMPLE TENSES.

###### PRESENT.

*avoir*                      to have

##### COMPOUND TENSES.

###### PAST, OR *compound of the present*

| *avoir eu*                      to have had

#### PARTICIPLES.

###### PRESENT.

*ayant*                      having

###### PAST.

*eu m. eue f.*                      had

} *ayant eu*                      having had

#### FUTURE.

*deyant avoir*                      being about to have

#### INDICATIVE.

###### PRESENT.

*j'ai*                      I have  
*tu as*                      thou hast  
*il or elle a*                      he or she has  
*nous avons*                      we have  
*vous avez*                      you have  
*ils or elles ont*                      they have

###### PRETERIT INDEFINITE, OR *compound of the Present.*

| *j'ai eu*                      I have had  
*tu as eu*                      thou hast had  
*il a eu*                      he has had  
*nous avons eu*                      we have had  
*vous avez eu*                      you have had  
*ils ont eu*                      they have had

#### *Observation.*

In the following exercises, the learner is to put *des* between the auxiliary and the substantive, if that substantive be in the plural; *du*, if it be in the masculine singular, and beginning with a consonant.



## SIMPLE TENSES.

## IMPERFECT.

<i>j'avais</i>	I had, or did	} have
<i>tu avais</i>	thou hadst or	
	didst	
<i>il avait</i>	he had, or did	
<i>nous avions</i>	we had, or did	
<i>vous aviez</i>	you had, or did	}
<i>ils avaient</i>	they had, or did	

## COMPOUND TENSES.

PLUPERFECT, or *Compound of the imperfect.*

<i>j'avais eu</i>	I had had
<i>tu avais eu</i>	thou hadst had
<i>il avait eu</i>	he had had
<i>nous avions eu</i>	we had had
<i>vous aviez eu</i>	you had had
<i>ils avaient eu</i>	they had had

*de la*, if it be in the feminine singular, and beginning with a consonant; and *de l'*, if it be in the singular for both genders, and beginning with a vowel or *h* mute. The plural of the substantives in these exercises is formed by the simple addition of an *s*.

## PRESENT.

I have books.	Thou hast friends.	He has honesty.
<i>livre m. pl.</i>	<i>ami m. pl.</i>	<i>honnêteté f. h m.</i>
She has sweetness.	We have credit.	You have riches.
<i>douceur f.</i>	— m.	<i>richesse f. pl. m.</i>
have virtues.	They have modesty.	
<i>vertu f. pl. f.</i>	<i>modestie f.</i>	

PRETERIT INDEFINITE, or *Compound of the Present.*

I have had pleasure.	Thou hast had gold.	He has had
<i>plaisir m.</i>	<i>or m.</i>	
patience. — f.	She has had beauty.	We have had honours.
	<i>beauté f.</i>	<i>honneur m. pl.</i>
have had friendship.	They have had sentiments.	They have had
<i>amitié f.</i>	<i>m.</i>	<i>— m. pl. f.</i>
sensibility.		
<i>sensibilité f.</i>		

## IMPERFECT.

I had ambition.	Thou hadst wealth.	He had sincerity.	She
— f.	<i>bien m.</i>	<i>sincérité f.</i>	

had	graces.	We had	oranges.	You had	pears.	They had
	<i>grâce</i> f. pl.		<i>orange</i> f. pl.		<i>poire</i> f. pl.	
	apples.	They had	lemons.			
<i>pomme</i> f. pl.	f.		<i>citron</i> m. pl.			

### Observation.

In the following exercises, we have added an adjective to the substantive, upon which the learner is to make no change in the observation on the preceding exercise, if the adjective be placed after the substantive; but, if it be placed before, then he is only to make use of *de*, when the adjective begins with a consonant, and of *d'*, when it begins with a vowel or *h* mute. He ought also to notice, that the adjective must agree in gender and number with the substantive; that the feminine of adjectives is formed by the addition of *e* mute, when it has not this termination, and sometimes by doubling the last consonant and adding *e*; and that the plural is formed by the addition of *s* in the singular. We shall subjoin the figures 1 and 2, to mark the place of the adjective and the substantive, and the letter *d* after the adjective, when the last consonant is to be doubled.

### EXERCISE.

#### PLUPERFECT, or *Compound of the Imperfect.*

I had had	good	paper.	Thou hadst had	very black	ink.	He
	<i>bon*</i>	<i>papier</i> m.		<i>fort</i>	<i>noir</i> 2	<i>encre</i> f. 1
had had	excellent	fruit.	She had had	uncommon	graces.	We
	—	m. pl.		<i>rare</i> 2	—	f. pl. 1
had had	good	pens.	You had had	honest	proceedings.	They
	<i>plume</i> f. pl.			<i>honnête</i> 2	<i>procédé</i> m. pl. 1	
had had	immense	treasures.	They had had	charming	flowers.	
	—	<i>trésor</i> m. pl.	f.	<i>charmant</i>	<i>fleur</i> f. pl.	

\* Whenever the French adjective is of one or two syllables, as in English, it is generally put before the substantive, and *de* is used instead of *des*, for both numbers.

SIMPLE TENSES.		COMPOUND TENSES.	
PRETERIT DEFINITE.		PRETERIT ANTERIOR, or <i>compound of the preterit.</i>	
<i>j'eus</i>	I had	<i>j'eus eu</i>	I had had
<i>tu eus</i>	thou hadst	<i>tu eus eu</i>	thou hadst had
<i>il eut</i>	he had	<i>il eut eu</i>	he had had
<i>nous eûmes</i>	we had	<i>nous eûmes eu</i>	we had had
<i>vous eûtes</i>	you had	<i>vous eûtes eu</i>	you had had
<i>ils eurent</i>	they had	<i>ils eurent eu</i>	they had had

## PRETERIT DEFINITE.

I had plums.      Thou hadst cherries.      He had strawberries.  
*prune f. pl.*      *cerise f. pl.*      *fraise f. pl.*  
She had pine-apples.      We had almonds.      You had goose-  
*ananas m. pl.*      *amande f. pl.*      *gro-*  
berries.      They had raspberries.      They had grapes.  
*seille f. pl.*      *m. framboise f. pl.*      *f. raisin m. pl.*

PRETERIT ANTERIOR, or *Compound of the Preterit.*

I had had apricots.      Thou hadst had nectarines.      He had had  
*abricot m. pl.*      *brugnion m. pl.*  
walnuts.      She had had hazel-nuts.      We had had chesnuts.  
*noix f. pl.*      *noisette f. pl.*      *châtaigne f. pl.*  
You had had figs.      They had had medlars.      They had had  
*figue f. pl.*      *m. nèfle f. pl.*      *f.*  
filberts.  
*aveline f. pl.*

N. B.—The learner must bear in mind that substantives ending in *x*, *s*, or *z*, in the singular number, take no additional letter in the plural.

## FUTURE ABSOLUTE.

I shall have very ripe grapes.      Thou wilt have exquisite  
*bien mûr 2*      *1*      *exquis 2*  
melons.      He will have succulent peaches.      We shall have  
*melon m. pl. 1*      —      *pêche f. pl. 1*

## SIMPLE TENSES.

## COMPOUND TENSES.

## FUTURE ABSOLUTE.

<i>j'aurai</i>	I shall, or will	} have
<i>tu auras</i>	thou shalt, or wilt	
<i>il aura</i>	he will	
<i>nous aurons</i>	we shall	
<i>vous aurez</i>	you will	
<i>ils auront</i>	they will	

FUTURE ANTERIOR, or *compound of the future.*

<i>j'aurai eu</i>	I shall or will	} have had
<i>tu auras eu</i>	thou wilt	
<i>il aura eu</i>	he will	
<i>nous aurons eu</i>	we shall	
<i>vous aurez eu</i>	you will	
<i>ils auront eu</i>	they will	

## CONDITIONAL.

<i>j'aurais</i>	I should, could or would	} have	<i>j'aurais eu</i>	I should	} have had
<i>tu aurais</i>	thou shouldst		<i>tu aurais eu</i>	thou shouldst	
<i>il aurait</i>	he should		<i>il aurait eu</i>	he should	
<i>nous aurions</i>	we should		<i>nous aurions eu</i>	we should	
<i>vous auriez</i>	you should		<i>vous auriez eu</i>	you should	
<i>ils auraient</i>	they should		<i>ils auraient eu</i>	they should	

large buildings. You will have fine habits. They will  
*grand bâtiment m. pl.* *superbe habit m. pl.*

have ready money.  
*comptant 2 argent m. 1*

FUTURE ANTERIOR, or *Compound of the Future.*

I shall have had wise counsels. Thou wilt have had ridiculous  
*sage conseil m. pl.* *ridicule\* 2*  
 ideas. She will have had poignant griefs. We shall  
*idée f. pl. 1* *cuisant 2 chagrin m. pl. 1*  
 have had true and real pleasures. You will have had unavailing  
*vrai 2 et réel 3 m. pl. 1* *inutile 2*  
 cares. They will have had horrid pains.  
*soin m. pl. 1* *horrible 2 peine f. pl. 1*

N. B.—We say also, in the conditional past,  
*J'eusse eu, tu eusses eu, il eût eu, nous eussions eu, vous eussiez eu, ils eussent eu*, I should have had, &c.

\* Adjectives ending in a mute *e* in the singular masculine, are the same for the feminine gender but they take the *s* in the plural like other adjectives.

## IMPERATIVE.

<i>Aie</i>	have (thou)
<i>qu'il ait</i>	let him have
<i>ayons</i>	let us have
<i>ayez</i>	have (ye)
<i>qu'ils aient</i> or <i>qu'elles aient</i> }	let them have

*Observation.*

The English auxiliaries *should*, *would*, and *could*, of the conditional, are not to be considered as essentially and necessarily appertaining to those tenses, so that, I should have, ought always to be translated by *j'aurais*, and *vice versâ*. It will be seen hereafter that it is not so; but, at present, we shall make use of those auxiliaries, merely to indicate what tense the exercise is on.

## EXAMPLES.

## CONDITIONAL.

## PRESENT.

I should have studious pupils. Thou shouldst have  
*appliqué 2 élève m. pl. 1*  
 precious engravings. He would have beautiful pictures. We  
*précieux-se gravure f. pl. beau tableau m. pl.*  
 should have glory. You would have pretty playthings. They  
*gloire f. joli joujou m. pl.*  
 should have delightful days.  
*délicieux 2 jour m. pl. 1*

PAST, or *Compound of the Conditional.*

I should have had formidable rivals. Thou wouldst  
*redoutable 2 rival-aux m. pl. 1*  
 have had powerful enemies. He would have had just supe-  
*puissant 2 ennemi m. pl. 1 juste 2*  
 riors. We should have had dignities. You would have  
*supérieur m. pl. dignité f. pl.*  
 had fortune. They would have had experience.  
*f. f.*



## SUBJUNCTIVE.

## SIMPLE TENSES.

## PRESENT.

<i>que j'aie</i>	that I have, or may	} have
<i>que tu aies</i>	that thou mayst	
<i>qu'il ait</i>	that he may	
<i>que nous ayons</i>	that we may	
<i>que vous ayez</i>	that you may	
<i>qu'ils aient</i>	that they may	

## COMPOUND TENSES.

PRETERIT, or *Compound of the Present.*

<i>que j'aie eu</i>	that I may	} have had
<i>que tu aies eu</i>	that thou mayst	
<i>qu'il ait eu</i>	that he may	
<i>que nous ayons eu</i>	that we may	
<i>que vous ayez eu</i>	that you may	
<i>qu'ils aient</i>	that they may	

*Observations.*

The imperative has no first person singular.

All second persons singular of the French verbs end with an *s*, except, sometimes, in the imperative.

In the following exercises, the verb will be followed by several substantives, and in this case, each of these substantives is to be preceded by the proper article and preposition agreeing with it. The learner must also know that *a* or *an*, which will sometimes be found before the substantive, is to be rendered by *un*, if the substantive be masculine, and by *une*, if it be feminine, but without the elision of the mute *e*.

## EXERCISE.

## IMPERATIVE.

Have complaisance, attention, and politeness.				Let him have	
Sing.	— f.	<i>égard</i> m. pl.	<i>politesse</i> f.		
success.	Let us have courage and			firmness.	Have ye
<i>du succès</i> m.	— m.	art.	<i>fermeté</i> f.		
magnanimity.		Let them have		manners and	conduct.
art. <i>magnanimité</i> f.	f.	art. <i>mœurs</i> f. pl	art. <i>conduite</i> .		

## SIMPLE TENSES.

## IMPERFECT.

<i>que j'eusse</i>	that I had, or
<i>que tu eusses</i>	that thou
<i>qu'il eût</i>	that he
<i>que nous eussions</i>	that we
<i>que vous eussiez</i>	that you
<i>qu'ils eussent</i>	that they

might have

## COMPOUND TENSES.

PLUPERFECT, or *Compound of the Imperfect.*

<i>que j'eusse eu</i>	that I
<i>que tu eusses eu</i>	that thou
<i>qu'il eût eu</i>	that he
<i>que nous eussions eu</i>	that we
<i>que vous eussiez eu</i>	that you
<i>qu'ils eussent eu</i>	that they

might have had

The subjunctive is always preceded by *que*.

## SUBJUNCTIVE.

## PRESENT.

That I may have a tender friend.	That thou mayst have a good
<i>tendre ami m.</i>	
watch. That he may have elevated sentiments.	That we may
<i>montre f.</i>	<i>élevé 2 — m. 1</i>
have fine weather. That you may have delightful	landscapes.
<i>un temps m.</i>	<i>délicieux art. paysage m. pl.</i>
That they may have a good master and	(be grateful.)
<i>maître m.</i>	<i>art. reconnaissance f.</i>

PRETERIT, or *Compound of the Present.*

That I may have had wine, beer, and cider.	That thou mayst
<i>vin m. bière f.</i>	<i>cidre m.</i>
have had a good horse, and a fine dog.	That he may have had
<i>cheval m.</i>	<i>chien m.</i>
enlightened judges.	That we may have had snow, rain and
<i>éclairé 2 juge m. pl. 1</i>	<i>neige f. pluie f.</i>
wind. That you may have had a great dining-room, a beautiful	
<i>vent m.</i>	<i>salle-à-manger f. superbe</i>
drawing-room, a pretty dressing-room, and a charming	
<i>salon de compagnie m.</i>	<i>joli cabinet de toilette m.</i>
bed-room.	They they may have had vast possessions,
<i>chambre à coucher f.</i>	<i>vaste — f. pl.</i>
fine meadows, and delightful groves.	
<i>belle prairie f. pl.</i>	<i>2 bois m. pl. 1</i>

## IMPERFECT.

'That I might have a sword, a musket, and pistols. That  
*épée f. fusil m. art. pistolet m. pl.*  
 thou mightst have a knife, a spoon, and a fork. That he  
*couteau m. cuiller f. fourchette f.*  
 might have a penknife, pencils, and good models (to  
*canif m. pinceau m. pl. art. modèle m. pl.*  
 follow). That we might have a coach a good house, and  
*carrosse m. maison f. art.*  
 furniture, simple but elegant. That you might have health and  
*meuble m. pl. mais santé f.*  
 great respect. That they might have fruitful lands.  
*un considération f. fertile 2 terre f.-pl. 1*

## PLUPERFECT, or Compound of the Imperfect.

That I might have had friendship. That thou mightst have had  
*amitié f.*  
 gloves, boots, and horses. That he might have had zealous  
*gant m. pl. botte f. pl. chevaux zélé 2*  
 and faithful servants. That we might have had fine clothes,  
*fidèle 3 domestique 1 habit m.*  
 precious jewels, and magnificent furniture. That you might have  
*bijou m. pl. magnifique 2 meubles 1*  
 had warm friends. That they might have had greatness of  
*chaud 2 1 art. grandeur f.*  
 soul and pity.  
*d'âme pitié f.*

## SENTENCES ON THE SAME VERB, WITH A NEGATIVE

*Observation.*

In these sentences, the learner is only to put *de* or *d'* before the substantive, according as it begins with a consonant or a vowel; likewise, he is to put *ne* between the personal pronoun and the verb, and *pas* or *point* after the verb, in the simple tenses, and between the verb and the participle, in the compound tenses; as

<i>Je n'ai pas de livres</i>	I have no books
<i>Tu n'avais pas de bien</i>	Thou hadst no wealth
<i>Elle n'eut pas d'honnêteté</i>	She has no honesty
<i>Nous n'avons pas eu d'amitié</i>	We have had no friendship
<i>Vous n'aviez pas eu de puissans amis</i>	You had not had powerful friends
<i>Ils n'auront pas d'ennemis redoutables</i>	They will not have formidable enemies

## EXERCISE.

## INDICATIVE.

## PRESENT.

I have no precious medals.	We have no useless things.
— <i>ceux médaille</i> f. pl.	<i>inutile</i> 2 chose f. pl. 1

PRETERIT INDEFINITE, or *Compound of the Present.*

I have had no constancy.	We have had no generosity.
<i>constance</i> f.	<i>générosité</i> f.

## IMPERFECT.

Thou hadst not a beautiful park.	You had no good cucumbers.
<i>parc</i> m.	<i>concombre</i> m. pl.

PLUPERFECT, or *Compound of the Imperfect.*

He had had no fine houses.	They had had no money.
f. pl.	m.

## PRETERIT DEFINITE.

He had not a skilful gardener.	They had no carpets.
<i>habile jardinier</i> m.	<i>tapis</i> m. pl.

PRETERIT ANTERIOR or *Compound of the Preterit.*

Thou hadst had no complaisance.	You had had no great talents.
— f.	—m. pl.

## FUTURE ABSOLUTE.

I shall have no great affairs.	We shall not have uncommon cuts.
<i>affaire</i> f. pl.	<i>rare</i> 2
<i>estampe</i> f. pl. 1	

FUTURE ANTERIOR, or *Compound of the Future*

Thou shalt have had no consolations.	You shall not have had
f. pl.	

quiet days.  
*tranquille* 2 m. pl. 1

## CONDITIONAL.

## PRESENT.

He should not have bad pictures. They should have no  
*mauvais tableau m. pl.*  
 leisure.  
*loisir m.*

## PAST, or Compound of the Conditional.

I should have had no griefs. We should have had no  
*chagrin m. pl.* *de*  
 troubles.  
*peine f. pl.*

## IMPERATIVE.

Have no impatience. Let him not have absurd ideas. Let us  
 Sing. — f. *absurde l*  
 not have dangerous connections. Have no such whims. Let  
*dangereux-se liaison f. pl.* *tel caprice m. pl.*  
 them not have so whimsical a project.  
*si bizarre 2 projet m. l*

## SUBJUNCTIVE.

## PRESENT.

That I may have no protectors. That we may have no success.  
*protecteur m. pl.* *succès m.*

## PRETERIT, or Compound of the Present.

That he may have had no perseverance. That they may have had  
 — f.  
 no valour.  
*bravoure f.*

## IMPERFECT.

That thou mightst have no principles of taste. That you  
*principe m. pl. goût m.*  
 might not have a just reward.  
*récompense f.*

## PLUPERFECT, or Compound of the Imperfect.

That I might have had good advices. That we might have had  
*avis m. pl.*  
 no news.  
*nouvelle f. pl.*



# THE VERB *AVOIR*, WITH INTERROGATION AND AFFIRMATIVELY.

To form the interrogation, the learner is to put the personal pronoun after the verb in simple tenses, and between the verb and the participle in the compound tenses, joining them with a hyphen ; and when the verb ends with a vowel, he is to put between the verb and the pronoun a *t*, preceded and followed by a hyphen, thus (-*t*-). For the rest, he ought to attend to what has been said in the observations made before the exercises on the verb.

<i>Ai-je des livres ?</i>	Have I books ?
<i>avais-tu du bien ?</i>	hadst thou wealth ?
<i>eut-elle de l'honnêteté ?</i>	had she honesty ?
<i>avons-nous eu de bons conseils ?</i>	have we had good counsels ?
<i>aviez-vous eu de la prudence ?</i>	have you had prudence ?
<i>aura-t-il de l'argent ?</i>	will he have money ?
<i>aura-t-elle eu des protecteurs ?</i>	will she have had protectors ?

## EXERCISE.

### INDICATIVE.

#### PRESENT.

Hast thou needles ?	Have you coloured maps ?
<i>aiguille f. pl.</i>	<i>enluminé* 2 carte f. pl. 1</i>

#### PRETERIT INDEFINITE.

Have I had pens ?	Have we had convenient houses ?
<i>plume f. pl.</i>	<i>commode 2 f. pl. 1</i>

#### IMPERFECT.

Had she silk ?	Had they large buildings ?
<i>soie f.</i>	<i>grand m. pl.</i>

#### PLUPERFECT.

Had she had pins ?	Had they had extensive fields ?
<i>épingles f. pl.</i>	<i>spacieux 2 champ m. pl. 1</i>

#### PRETERIT DEFINITE.

Had he good shoes ?	Had they looking-glasses ?
<i>soulier m. pl.</i>	<i>miroir m. pl.</i>

\* Masculine adjectives ending in *é* in the singular, form their feminine by adding a mute *e*, thus *enluminé m. enluminée fem.*

## PRETERIT ANTERIOR.

Hadst thou had lace? Had you had odoriferous shrubs?  
*dentelle* 1 *odoriférant* 2 *arbuste* m. pl. 1

## FUTURE ABSOLUTE.

Shall I have gold, silver, and platina? Shall we have good-luck?  
*m. argent* m. *platine* m. *bonheur* m,

## FUTURE PAST.

Will she have had joy? Will they have had company?  
*joie* f. *compagnie* f.

## CONDITIONAL.

## PRESENT.

Shouldst thou have happy moments? Should you have good  
*heureux* m. pl.  
 wine and nice cordials?  
*fin* 2 *liqueur* f. pl. 1

## PAST.

Should he have had uncommon fruits? Should they have had  
*recherchés* 2 — 1  
 rich clothes?

THE SAME VERB WITH INTERROGATION AND  
NEGATIVELY.

In this form of sentences, the learner ought to conform to what we have said in the two preceding observations on negative and interrogative sentences, with affirmation, but always placing *pas* or *point* after the pronoun, whether in simple or compound tenses, and *ne* at the beginning of sentences, as

<i>N'ai-je pas des livres?</i>	Have I no books?
<i>n'avais-tu pas des amis?</i>	hadst thou no friends?
<i>n'a-t-elle point* d'esprit?</i>	has she no wit?
<i>n'avons-nous pas eu de bons procédés?</i>	have we not had good proceeding?
<i>n'aviez-vous pas eu de nouvelles robes?</i>	had you not had new gowns?

\* As *point* expresses the French negation much stronger than *pas*, the preposition *de* takes the place of the article *de le, de la, des*; but we may say *n'a-t-elle pas de l'esprit? de l'amitié? de l'honneur? de la haine?* etc.

*n'aura-t-il pas des ressources ?* will he have no resources ?  
*n'auront-elles pas eu de consolations ?* will they have had no consolations ?

## EXERCISE

## INDICATIVE.

## PRESENT.

Hast thou no diamonds? Have you passions too violent?  
*diamant m. pl.* *f. pl. trop —te*

## PRETERIT INDEFINITE.

Hast thou not had contempt and even hatred for that man?  
*mépris m. même haine f. h asp. pour cet*  
 Have you not had better examples?  
*meilleur exemple m. pl.*

## IMPERFECT.

Had he not a rigid censor? Had they not immoderate desires?  
*sévère 2 censeur m. 1 effréné 2*  
*désir m. pl.*

## PLUPERFECT.

Had I not had other views? Had we not had amethysts, rubies, and topazes?  
*autre vue f. pl. améthiste f. pl.*  
*rubis m. pl. topaze f. pl.*

## PRETERIT DEFINITE.

Had I no great wrongs? Had we no perfidious friends?  
*tort m. pl. perfide*

## PRETERIT ANTERIOR.

Had he not had too (far-fetched) expressions? Had they not had excellent models?  
*recherché 2 — f. pl. 1*  
*— 2 modèle m. pl.*

## FUTURE ABSOLUTE.

Wilt thou not have a more regular conduct? Will you not have fashionable gowns?  
*plus réglé 2 conduite f. 1*  
*à la mode 2 robe f. pl. 1*

## FUTURE ANTERIOR.

Shall I have had no sweetmeats? Shall we not have had a good preacher?  
*confitures f. pl.*  
*prédicateur m.*

## CONDITIONAL.

## PRESENT.

Should she not have clear and just ideas? Would they not have a  
*clair* 2 — 3 1  
 more extensive knowledge?  
*étendu* *connaissance* f. pl.

## PAST.

Should she have had no decency? Should they have had no  
*décence* f.  
 rectitude?  
*droiture* f.

*Observation.*

The auxiliary verb *avoir* serves not only to conjugate itself, in the compound tenses, but also to conjugate the compound tenses of the verb *être*, the active, the impersonal, and almost all the neuter verbs.

## CONJUGATION

## OF THE

A

AUXILIARY VERB, *ÊTRE*, TO BE.

## INFINITIVE.

## SIMPLE TENSES.

## COMPOUND TENSES.

## PRESENT.

## PAST.

*être* to be | *avoir été* to have been

## PARTICIPLES.

*étant* being

## PAST.

*été* been

} *ayant été*

having been

## FUTURE.

*devant être* about to be

## INDICATIVE.

## SIMPLE TENSES.

## PRESENT.

<i>je suis</i>	I am
<i>tu es</i>	thou art
<i>il or elle est</i>	he or she is
<i>nous sommes</i>	we are
<i>vous êtes</i>	you are
<i>ils or elles sont</i>	they are

## IMPERFECT.

<i>j'étais</i>	I was
<i>tu étais</i>	thou wast
<i>il était</i>	he was
<i>nous étions</i>	we were
<i>vous étiez</i>	you were
<i>ils étaient</i>	they were

## COMPOUND TENSES.

## PRETERIT INDEFINITE.

<i>j'ai été</i>	I have been
<i>tu as été</i>	thou hast been
<i>il a été</i>	he has been
<i>nous avons été</i>	we have been
<i>vous avez été</i>	you have been
<i>ils ont été</i>	they have been

## PLUPERFECT.

<i>j'avais été</i>	I had been
<i>tu avais été</i>	thou hadst been
<i>il avait été</i>	he had been
<i>nous avions été</i>	we had been
<i>vous aviez été</i>	you had been
<i>ils avaient été</i>	they had been

*Observation.*

As the adjective in French takes gender and number, it must be put in the masculine or feminine, the singular or plural, as the pronoun subject may require; and the adverb which will be found in the following exercises, ought to precede the adjective.

## INDICATIVE.

## PRESENT.

I am very glad. <i>bien aise</i>	Thou art quite amiable. <i>tout-à-fait</i>	He is very lively. <i>très gai</i>
She is very lively. f.	We are happy. <i>heureux</i>	You are always just. <i>toujours</i>
are witty. <i>spirituel</i> pl.	They are witty. f.	m.

## PRETERIT INDEFINITE.

I have been too violent. f.	Thou hast been thoughtless and trifling. — f.	<i>étourdi</i>	<i>frivole</i>
She has been modest, amiable, and sensible. <i>modeste aimable</i>	We have been cir-	—	cir-



## SIMPLE TENSES.

## PRETERIT DEFINITE.

<i>je fus</i>	I was
<i>tu fus</i>	thou wast
<i>il fut</i>	he was
<i>nous fûmes</i>	we were
<i>vous fûtes</i>	you were
<i>ils furent</i>	they were

## COMPOUND TENSES.

## PRETERIT ANTERIOR.

<i>j'eus été</i>	I had been
<i>tu eus été</i>	thou hadst been
<i>il eut été</i>	he had been
<i>nous eûmes été</i>	we had been
<i>vous eûtes été</i>	you had been
<i>ils eurent été</i>	they had been

cumspect and prudent. You have been arrogant and proud. They  
*conspéct* — f. — *fier* f.  
 have been great and magnanimous.  
 — *nime*

## IMPERFECT.

I was very busy. Thou wast often dissipated. He was  
 f. *fort occupé* f. *souvent dissipé*  
 sometimes lazy. She was pretty. We were quiet.  
*quelquefois paresseux* *joli* f. *tranquille*\*  
 You were sad. They were laborious. They were discreet.  
*triste* m. *laborieux* f. *discret*

## PLUPERFECT.

I had been inconsiderate, and perhaps imprudent. Thou hadst  
*inconsidéré* *peut-être* —  
 been envious and jealous. She had been enterprising and vain.  
*envieux* *jaloux* *entreprenant* —  
 We had been presumptuous and bold. You had been avaricious.  
*présomptueux* *hardi* *avaricieux*  
 They had been weak and timid.  
 f. *faible* *timide*

## PRETERIT DEFINITE.

I was always constant. Thou wast wise and sedate. He was  
 — *sage* *posé*  
 ingenious. She was faithful. We were firm and courageous.  
*ingénieux* *fidèle* *ferme* *courageux*  
 You were good and beneficent. They were vicious. They were  
*bienfaisant* m. *vicieux* f.  
 charitable.

\* *Tranquille* and *rebelle* have the same termination for both genders.

## SIMPLE TENSES.

## FUTURE ABSOLUTE.

<i>je serai</i>	I shall or will be
<i>tu seras</i>	thou wilt be
<i>il sera</i>	he will be
<i>nous serons</i>	we shall be
<i>vous serez</i>	you shall be
<i>ils seront</i>	they shall be

## COMPOUND TENSES.

## FUTURE ANTERIOR.

<i>j'aurai été</i>	I shall or will have	} been
<i>tu auras été</i>	thou wilt have	
<i>il aura été</i>	he will have	
<i>nous aurons été</i>	we shall have	
<i>vous aurez été</i>	you will have	
<i>ils auront été</i>	they will have	

## PRETERIT ANTERIOR.

I had been grateful.	Thou hadst been reasonable and virtuous.
<i>reconnaissant</i>	<i>raisonnable vertueux</i>
He had been liberal.	We had been valiant.
—	<i>vaillant inquiet</i>
morose, and peevish.	They had been inconstant and guilty.
<i>bourru chagrin</i>	— <i>coupable</i>

## FUTURE ABSOLUTE.

I shall be modest and shy.	Thou wilt always be pettish,
— <i>te réservé</i>	<i>quinteux</i>
obstinate, and captious.	She will be civil and polite.
<i>opiniâtre pointilleux</i>	<i>honnête poli</i>
shall be mild and complaisant.	You will then always be mad and
<i>doux</i> —	<i>donc fou</i>
rash.	They will be ridiculous.
<i>téméraire</i>	<i>ridicule</i>

## FUTURE ANTERIOR.

I shall have been deceived.	Thou wilt have been artful and
<i>trompé</i>	<i>artificieux</i>
crafty.	He will have been tedious and troublesome.
<i>rusé ennuyeux</i>	<i>importun</i>
have been morose.	You will have been illustrious and famous.
—	<i>illustre fameux</i>
They will have been reprehensible.	—

## CONDITIONAL.

## PRESENT.

I should be invincible.	Thou wouldst be malicious and incorri-
—	<i>malicieux</i> —

## CONDITIONAL.

## SIMPLE TENSES.

## PRESENT.

<i>je serais</i>	I should, would, or could be
<i>tu serais</i>	thou wouldst be
<i>il serait</i>	he would be
<i>nous serions</i>	we should be
<i>vous seriez</i>	you should be
<i>ils seraient</i>	they would be

## COMPOUND TENSES.

## PAST.

<i>j'aurais été</i>	I should	} have been
<i>tu aurais été</i>	thou wouldst	
<i>il aurait été</i>	he would	
<i>nous aurions été</i>	we should	
<i>vous auriez été</i>	you should	
<i>ils auraient été</i>	they would	

## IMPERATIVE.

<i>Sois</i>	Be (thou)
<i>qu'il soit</i>	let him be
<i>soyons</i>	let us be
<i>soyez</i>	be (ye)
<i>qu'ils soient, or</i>	let them be
<i>qu'elles soient</i>	

gible. She would be quick and lovely. We should be victorious.  
*vif agréable victorieux*  
 You would be learned, skilful, and ingenious. They would be  
*savant habile —nieux ir*  
 crafty and greedy.  
*astucieux avare*

## PAST.

I should have been secret and (very close). Thou wouldst  
*impénétrable*  
 have been frolicsome and a jeerer. He would have been quick  
*espiègle \* goguenard prompt*  
 and impetuous. We should have been silly and simple.  
*impétueux sot niais*  
 You would have been inconsequent. They would have been  
 excusable

## Observation.

We say also, in the conditional past, *j'eusse été, tu eusses été, il eût été, nous eussions été, vous eussiez été, ils eussent été.*

## SUBJUNCTIVE.

SIMPLE TENSES.		COMPOUND TENSES.	
PRESENT.		PRETERIT.	
<i>que je sois</i>	that I may be	<i>que j'aie été</i>	that I may
<i>que tu sois</i>	that thou mayst	<i>que tu aies été</i>	that thou
	be		mayst
<i>qu'il soit</i>	that he may be	<i>qu'il ait été</i>	that he may
<i>que nous soyons</i>	that we may be	<i>que nous ayons été</i>	that we may
<i>que vous soyez</i>	that you may be	<i>que vous ayez été</i>	that you may
<i>qu'ils soient</i>	that they may be	<i>qu'ils aient été</i>	that they may
IMPERFECT.		PLUPERFECT.	
<i>que je fusse</i>	that I might be	<i>que j'eusse été</i>	that I might
<i>que tu fusses</i>	that thou mightst	<i>que tu eusses été</i>	that thou
	be		mightst
<i>qu'il fût</i>	that he might be	<i>qu'il eût été</i>	that he might
<i>que nous fussions</i>	that we might be	<i>que nous eussions été</i>	that we might
<i>que vous fussiez</i>	that you might be	<i>que vous eussiez été</i>	that you might
<i>qu'ils fussent</i>	that they might be	<i>qu'ils eussent été</i>	that they might

## IMPERATIVE.

Be just, liberal, honest, and disinterested. Let him be methodical and clear. Let her be gentle, chaste, and good. Let us be equitable, humane, and prudent. Be sober, constant, and moderate.

Sing. *désintéressé* métho-  
*dique* *doux*  
— *humain* — *sobre* — *modéré*

Let them be simple and judicious. Let them be sprightly, witty, and amiable.

m. — *judicieux* f. *vif*

## SUBJUNCTIVE.

## PRESENT.

That I may always be steady in my principles. That thou mayst be invariable. That he may be docile and grateful. That we may be perfect. That you may be saving and careful. That they may be punctual.

*inébranlable dans* — *cipes*  
*parfait* *économe* *soigneux*  
*punctuel*

## PRETERIT.

That I may have been grossly duped and deceived. That  
*grossièrement dupé trompé*  
 thou mayst have been ungrateful and perjured. That he may have  
*ingrat parjure*  
 been inconstant and deceitful. That we may have been so credulous.  
 — *trompeur si crédule*  
 That you may have been suspicious. That they may have been  
*soupçonneux*  
 ferocious and barbarous.  
*féroce barbare*

## IMPERFECT.

That I might be proud and haughty. That thou mightst be  
*orgueilleux hautain*  
 perfidious and rebel. That she might be fickle, vain, and imper-  
*perfide rebelle léger — —*  
 tinent. That we might be flatterers, mean and cringing. That  
*flatteur bas rampant*  
 you might be hasty and cross. That they might be scornful  
*brusque bourru dédaigneux*  
 and arrogant.  
 —

## PLUPERFECT.

That I might have been so foolish and so stupid. That thou  
*imbécile stupide*  
 mightst have been so awkward. That she might have been so  
*maladroit*  
 unreasonable. That we might have been so uncivil. That  
*déraisonnable malhonnête*  
 you might have been so sharp and waspish. That they might  
*mordant si caustique*  
 have been (puffed up) with pride.  
*bouffis de orgueil*



*Simple Negative Sentences, intermixed with Interrogative ones, either Affirmative or Negative.*

Observe that the personal pronouns which serve for interrogation, and the two negative words *ne* and *pas*, preserve the same place with the auxiliary verb *être* as with *avoir*. In all these phrases, the adjective is the last word.

## EXERCISE.

## INDICATIVE.

## PRESENT.

I am not satisfied with him. Are we discreet enough?  
*content de lui 2 assez l*

## PRETERIT INDEFINITE.

I have not always been so condescending. Have we been less  
*facile moins*  
 distrustful?  
*défiant*

## IMPERFECT.

Didst thou not ask too much? You were not complaisant.  
*être trop exigeant —*

## PLUPERFECT.

Had he been respectful? Had they not been too fiery?  
*respectueux bouillant*

## PRETERIT.

Was she fickle? Were they not imprudent and malignant?  
*volage f. — malin irr. adj.*

## PRETERIT ANTERIOR.

Hadst thou not been too rigid? You had not been (far distant).  
*rigide éloigné*

## FUTURE ABSOLUTE.

I shall never be froward. Shall we always be unhappy?  
*revêche malheureux*

## FUTURE ANTERIOR:

Wilt thou not have been too merry? Will you not have been  
*enjoué*  
 justly punished?  
*justement 2 puni l*

## CONDITIONAL.

## PRESENT.

Would he be disdainful? Would they not be too indulgent?  
*dédaigneux* —

## PAST.

Would she have been too sanguine. Would they have been haughty.  
 — *altier*

*Observation.*

The auxiliary verb *être* serves to conjugate the passive verbs through all their tenses, the compound tenses of the reflective verbs, and those of about fifty neuter verbs.

## FIRST CONJUGATION

IN *er*,

## AIM-ER, TO LOVE.

MODEL OF ALL THE REGULAR VERBS OF THE FIRST CONJUGATION.

## INFINITIVE.

## SIMPLE TENSES.

## COMPOUND TENSES.

## PRESENT.

## PAST.

*aim-er* to love | *avoir aim-é* to have loved

## PARTICIPLES.

## PRESENT.

*aim-ant* loving

## PAST.

*aim-é* m. -*ée* f. loved

} *ayant aim-é* having loved

## FUTURE.

*devant aim-er*

being about to love

## INDICATIVE.

PRESENT.		PRETERIT	INDEFINITE.
<i>j'ai-me</i>	I love	<i>j'ai aim-é</i>	I have loved
<i>tu aim-es</i>	thou lovest	<i>tu as aim-é</i>	thou hast loved
<i>il aim-e</i>	he loves	<i>il a aim-é</i>	he has loved
<i>nous aim-ons</i>	we love	<i>nous avons aim-é</i>	we have loved
<i>vous aim-ez*</i>	you love	<i>vous avez aim-é</i>	you have loved
<i>ils aim-ent</i>	they love	<i>ils ont aim-é</i>	they have loved

## PRELIMINARY OBSERVATIONS ON THE FOLLOWING EXERCISES.

Henceforth, we shall intermix simple phrases with interrogative and negative ones; upon which the learner must observe:

1. That he is to give to the verb of the sentence the termination of the verb *aimer*, as

*Infinitive Mood Present.**Aim-er*, to love*Parl-er*, to speak*Indicative Mood Present.*

<i>j'aim-e</i>	I love	<i>je parl-e</i>	I speak
<i>tu aim-es</i>	thou lovest	<i>tu parl-es</i>	thou speakest
<i>il aim-e</i>	he loves	<i>il parl-e</i>	he speaks
<i>nous aim-ons</i>	we love	<i>nous parl-ons</i>	we speak
<i>vous aim-ez</i>	you love	<i>vous parl-ez</i>	you speak
<i>ils aim-ent</i>	they love	<i>ils parl-ent</i>	they speak

And so on through the whole verb.

2. That when there is an adverb, he ought to place it after the verb, in simple tenses, and between the auxiliary and the participle, in compound tenses, which is a general rule for all the verbs, when that adverb is only a single word, except in a few instances, which shall be mentioned in their proper place.

\* The learner must call to mind that though we say, through politeness, *vous* instead of *tu*, in speaking to a single person, in writing we never give the mark of the plural to any adjective or participle relating to *vous*, unless applied to more than one, therefore we say in speaking to one person, *vous êtes aimable* and not *aimables*.

3. That whenever he shall find, in the interrogative phrases, a substantive in subject, he is to put that substantive at the head of the sentence, leaving the pronoun, which serves for the interrogation, in the place already pointed out; as *mon frère est-il venu?* is my brother come?

4. That he must conform to the observations on the exercises on the verb *avoir*, when *de* is to be placed between the verb and the substantive.

5. That he is to translate my, thy, his, her, or its, by *mon, ton, son*, before a masculine singular, or a feminine beginning with a vowel or *h* mute; by *ma, ta, sa*, before a feminine singular, beginning with a consonant; and by *mes, tes, ses*, before a plural of both genders; and our, your, their, by *notre, votre, leur*, before a singular, and *nos, vos, leurs*, before a plural\*.

6. That he is to translate *this* or *that*, before a substantive by *ce*, before a substantive masculine beginning with a consonant; by *cet*, before a substantive masculine beginning with a vowel or *h* mute; by *cette*, before a noun feminine; and these or those by *ces*.

7. That though, in English, the article *the* is often understood, yet it ought always to be expressed in French after the verb.

\* It must be remembered that by euphony we say *mon, ton, son*, instead of *ma ta, sa*, before a feminine substantive beginning with a vowel or *h* mute, as *mon âme, son humeur*, instead of *ma âme, sa humeur*.

## SIMPLE TENSES.

## IMPERFECT.

<i>j'aim-ais</i>	I did love
<i>tu aim-ais</i>	thou didst love
<i>il aim-ait</i>	he did love
<i>nous aim-ions</i>	we did love
<i>vous aim-iez</i>	you did love
<i>ils aim-aient</i>	they did love

## COMPOUND TENSES.

## PLUPERFECT.

<i>j'avais aim-é</i>	I had loved
<i>tu avais aim-é</i>	thou hadst loved
<i>il avait aim-é</i>	he had loved
<i>nous avions aim-é</i>	we had loved
<i>vous aviez aim-é</i>	you had loved
<i>ils avaient aim-é</i>	they had loved

## EXERCISES.

## INDICATIVE.

## PRESENT\*.

I willingly give that plaything to your sister. Dost thou not  
*volontiers donner* *joujou m.* *sœur f.* \*

incense thy enemies? He does not propose a salutary advice to his  
*irriter* \* *proposer salulaire 2 m. 1*

friends. We sincerely love peace and tranquillity. Do  
*sincèrement* art. f. art. = f. \*

you admire the spectacle of nature? Do they not comfort the  
*admirer* — art. — f. \* *consoler*

afflicted?  
*affligé m. pl.*

## PRETERIT INDEFINITE.

I have (given up) my favourite horse to my cousin. Hast  
*céder favori 2 cheval m. 1* — m.

thou not exchanged watches with thy sister? Has he given  
*changer de montre f. 1*

fine engravings to his pupil? We have spoken (a long-while) of  
*de gravure f. pl. élève parler long-temps*

your adventure. Have you not insisted too much upon that point?  
*aventure f. insister \* sur — m.*

Have they prepared their ball dresses?  
*préparer de bal 2 habit m. pl. 1*

## IMPERFECT.

. incessantly thought of my misfortunes. Didst thou dread  
*sans cesse penser à malheur m. pl.* \* *redouter*

\* Henceforth the learner will observe that in the following exercises, all the verbs will be found in the present of the infinitive mood, as the above, *donner*, to give, but it is the pupil's part to put the verb in its right tense according to the English expression; in this instance, *donner* must be altered into the first person singular of the Indicative mood, *je donne*, I give.



## SIMPLE TENSES.

## PRETERIT DEFINITE.

<i>j'aim-ai</i>	I loved
<i>tu aim-as</i>	thou lovedst
<i>il aim-a</i>	he loved
<i>nous aim-âmes</i>	we loved
<i>vous aim-âtes</i>	you loved
<i>ils aim-èrent</i>	they loved

## COMPOUND TENSES.

## PRETERIT ANTERIOR.

<i>j'eus aim-é</i>	I had loved
<i>tu eus aim-é</i>	thou hadst loved
<i>il eut aim-é</i>	he had loved
<i>nous eûmes aim-é</i>	we had loved
<i>vous eûtes aim-é</i>	you had loved
<i>ils eurent aim-é</i>	they had loved

his presence and firmness? Did she not accuse her friend of  
 f. pron. *fermeté* f. \* *accuser* amie f.  
 levity? We did not protect that bad man. You despised a  
*lègèreté* f. \* *protéger*\* *méchant* *mépriser*  
 vain erudition. Did the Romans disdain so weak an enemy?  
 2 1 f. \* *dédaigner* *faible* 2 m. 1

## PLUPERFECT.

I had drained an unwholesome marsh. Hadst thou not  
*dessécher* *mal sain* 2 *marais* 1  
 married a man rich, but, unluckily, without education? Had  
*épouser* *malheureusement* *sans* — f.  
 he rejected these advantageous offers? We had not  
*rejeter*† *avantageux* 2 *offre* f. pl. 1  
 long listened to the singing of the birds. Had you already  
*long-temps* *écouter* \* *chant* *oiseau* m. pl. *déjà*  
 studied geography and history? Had they not procured  
*étudier* art. *géographie* f. art. *histoire* *procurer* 2  
 him a company of cavalry, horses, and arms?  
*lui* 1 *compagnie* f. *cavalerie* de art. pr. art. *arme* f. pl.

## PRETERIT DEFINITE.

Did I not gladly give peaches and flowers  
 \* *avec plaisir* de art. *pêche* f. pl. pr.-art. *fleur* f. pl.  
 to my neighbours? Thou forgettest an essential circumstance.  
*voisin* m. pl. *oublier* *essentiel* d 2 *circonstance* f.  
 Did he not relate that charming history with (a great deal) of  
 \* *raconter* = f. *beaucoup*†  
 grace? Did we not show courage, constancy,  
 \* *montrer* de art. cont. m. pr.-art. f.

\* See p. 201, remarks on the verbs ending in *eger*.

† See p. 201, observations on verbs ending in *eter*, as the above *rejeter*.

‡ *Beaucoup, plus, moins*, are never followed by *des*, but by *de* or *d'*; except *bien*, which requires after it the articles *du, de la, de l', des*.

SIMPLE TENSES.		COMPOUND TENSES.	
FUTURE ABSOLUTE.		FUTURE ANTERIOR.	
<i>j'aim-erai</i>	I shall love	<i>j'aurai aim-é</i>	I shall have
<i>tu aim-eras</i>	thou shalt love	<i>tu auras aim-é</i>	thou shalt have
<i>il aim-era</i>	he shall love	<i>il aura aim-é</i>	he shall have
<i>nous aim-erons</i>	we shall love	<i>nous aurons aim-é</i>	we shall have
<i>vous aim-erez</i>	you shall love	<i>vous aurez aim-é</i>	you shall have
<i>ils aim-eront</i>	they shall love	<i>ils auront aim-é</i>	they shall have

loved

## CONDITIONAL.

PRESENT.		PAST.	
<i>j'aim-erais</i>	I should love	<i>j'aurais aim-é</i>	I should
<i>tu aim-erais</i>	thou shouldst love	<i>tu aurais aim-é</i>	thou shouldst
<i>il aim-erait</i>	he should love	<i>il aurait aim-é</i>	he should
<i>nous aim-erions</i>	we should love	<i>nous aurions aim-é</i>	we should
<i>vous aim-eriez</i>	you should love	<i>vous auriez aim-é</i>	you should
<i>ils aim-eraient</i>	they should love	<i>ils auraient aim-é</i>	they should

have loved

and experience? Did you visit the grotto and the grove?  
 pr.-art. f. \* visiter grotte f. bois m.

They did not generously forgive their enemies.  
 \* généreusement pardonner à

## PRETERIT ANTERIOR.

I had soon wasted my money, and exhausted my resources.  
*bientôt manger m. épuiser — f. pl.*  
 Hadst thou very soon reinforced thy party? Had not Alexander  
 \* vite renforcer parti m. 2 Alexandre l  
 soon surmounted all obstacles? We had not soon enough shut  
*surmonter tous art. — m. pl. tôt 2 assez l fermer*  
 the shutters, and (laid down) the curtains. Had you not  
*volet m. pl. baisser rideau m. pl.*  
 quickly done? In the twinkling of an eye, they had dispersed the  
*achever \* un coup \* œil disperser*  
 mob.  
*populace f.*

## FUTURE ABSOLUTE.\*

I shall relieve the poor. Wilt thou faithfully keep that  
*soulager pauvre m. pl. fidèlement garder*  
 secret? Will he not consult enlightened judges? We shall  
 — m. consulter de art. 2 juger l

\* See p.165 how to form the future and conditional.

## IMPERATIVE.

<i>Aim</i> e*	Love (thou)
<i>qu'il aim</i> -e	let him love
<i>aim</i> -ons	let us love
<i>aim</i> -ez	love (ye)
<i>qu'ils aim</i> -ent	let them love

not prefer      pleasure to      glory and      riches to      honour.  
*préférer* art.      m.      art. =      art.      art.

By such a conduct, will you not afflict your father and  
*tel* 2 1 *conduite* f. 3      *affliger*      pron.  
 mother? Will they astonish their hearers?  
*étonner*      *auditeur* m. pl.

## FUTURE ANTERIOR.

I shall soon have finished this book. By thy submission, shalt  
*achever*      *soumission* f.  
 thou not have appeased his anger? Will he have triumphed over  
*apaiser*      *colère* f.      *trionpher* de  
 his enemies? We, perhaps, shall not have rewarded enough the  
*ennemi*      *récompenser* 2 1  
 merit of this good man. Will you not have run to his as-  
*mérite* m.      *de bien* 2 1      *voler*      *se*-  
 sistance? Will they have brought money?  
*cours* m.      *apporter* de art.

## CONDITIONAL.

## PRESENT.

Should I form conjectures without number? Thou  
*former* de art. — f. pl.      *nombre* m.  
 shouldst not avoid so great a danger. Would he not unravel  
*éviter* 2 1 — 3      *débrouiller*  
 that business? We would (drive away) the importunate. Would  
*affaire* f.      *chasser*      *importun* m. pl.  
 you not discover that atrocious plot? They would not unfold  
*dévoiler*      *atroce* 2 *complot* m. 1      *démêler*  
 the clue of that intrigue.  
*fil* m.      — f.

## PAST.

I should have liked hunting, fishing, and the country  
*aimer* art. *chasse* f. art. *pêche* f.      *campagne* f.

\* The second person singular of the imperative, takes *s* after *e* before *y* and *en*, as *portes-en à ton frère*, carry some to thy brother; *apportes y tes livres*, bring thy books thither.

## SUBJUNCTIVE.

## SIMPLE TENSES.

## PRESENT.

<i>que j'aim-e</i>	that I may	} love
<i>que tu aim-es</i>	that thou mayst	
<i>qu'il aim-e</i>	that he may	
<i>que nous aim-ions</i>	that we may	
<i>que vous aim-iez</i>	that you may	
<i>qu'ils aim-ent</i>	that they may	

## COMPOUND TENSES.

## PRETERIT.

<i>que j'aie aim-é</i>	that I may	} have loved
<i>que tu aies aim-é</i>	that thou mayst	
<i>qu'il ait aim-é</i>	that he may	
<i>que nous ayons aim-é</i>	that we may	
<i>que vous ayez aim-é</i>	that you may	
<i>qu'ils aient aim-é</i>	that they may	

if, etc. Wouldst thou not have played, if, etc.? Would he not have  
*jouer*

bowed to the company, if, etc.? Would we gladly have praised his  
*saluer* \* *f.* *louer*

pride and incivility? You would have awakened every  
*m.* *pron. malhonnêteté f.* *éveiller tout le*

body. Would they have paid their debts.  
*monde payer dette f. pl.*

## Observation.

We say also, in the conditional past, *j'eusse aimé, tu eusses aimé, il eût aimé, nous eussions aimé, vous eussiez aimé, ils eussent aimé.*

N. B.—There are a second pluperfect, *j'avais eu aimé, tu avais eu aimé*, etc.; a third future, *j'aurai eu aimé, tu auras eu aimé*, etc.; and a third conditional, *j'aurais eu aimé, tu aurais eu aimé*, etc. But these tenses are seldom used, because such a precision is not often necessary.

## IMPERATIVE.

In every action, consult the light of reason.  
*Dans tout tes — f. pl. consulter lumière f. art. raison f.*  
 Let him love justice, peace, and virtue. Let us not  
*art. — f. art. — f. art. vertu*

## SIMPLE TENSES.

## IMPERFECT.

*que j'aim-asse* that I might  
*que tu aim-asses* that thou  
 mightst  
*qu'il aim-ât* that he might  
*que nous aim-as-* that we might  
 sions  
*que vous aim-as-* that you might  
 siez  
*qu'ils aim-assent* that they might

love

## COMPOUND TENSES.

## PLUPERFECT.

*que j'eusse aim-é* that I might  
*que tu eusses aim-é* that thou  
 mightst  
*qu'il eût aim-é* that he might  
*que nous eussions* that we might  
 aim-é  
*que vous eussiez* that you might  
 aim-é  
*qu'ils eussent aim-é* that they might

have loved

cease to work. Do not omit so useful and interesting  
*cesser\* de travailler* *négliger de* art. 2 si 3  
 details. Let them sacrifice their interest to the public good.  
 — m. pl. 1 *sacrifier* *intérêt* — 2 bien m. 1

## SUBJUNCTIVE.

## PRESENT.

That I may not always listen to a severe censor of my defects.  
 \* — 2 *censeur* 1' *défaut* m. pl.  
 That thou mayst find real friends. That he may adorn his  
*trouver de vrai* *parer*  
 speeches with the graces of a pure diction. That she may remain  
*discours de* — — 2 — f. 1 *rester*  
 in her boudoir. That we may so hastily condemn the world.  
 — m. *légèrement* *condamner* monde m.  
 That you may pout incessantly. That they may work more  
*bouder* *plus*  
 willingly.

## PRETERIT.

That I may have caressed insolence, and flattered pride.  
*caresser* art. — f. *flatter* art.

## IMPERATIVE, conjugated with a Negative.

<i>Ne cesse pas</i>	Cease thou not
<i>qu'il ne cesse pas</i>	let him not cease
<i>ne cessons pas or point</i>	let us not cease
<i>ne cessez pas or point</i>	cease ye not
<i>qu'ils ne cessent pas or point</i>	let them not cease



That thou mayst have added nothing to that work. That he may  
*ajouter ne rien\**  
 have carried despair into his soul That we may have  
*porter art. désespoir dans*  
 blamed a conduct so prudent and so wise. That you may not have  
*blâmer f. —*  
 exasperated so petulant a character. That they may have not  
*exaspérer — 2 caractère m. 1*  
 (taken advantage) of the circumstances.  
*profiter circonstance f. pl.*

## IMPERFECT.

That I might not copy his example. That thou mightst  
*imiter exemple m.*  
 (give up) perfidious friends. That he might inhabit a  
*abandonner de art. habiter*  
 hut instead of a palace. That we might not fall at the  
*chaumière f. au lieu palais m. tomber à contr.*  
 feet of an illegitimate king. That you might respect the laws  
*piéd m. illégitime 2 1 respecter loi f. pl.*  
 of your country. That they might not speak at random.  
*pays m. parler à tort et à travers.*

## PLUPERFECT.

That I might not have burnt that work. That thou mightst  
*brûler ouvrage m.*  
 not have contemplated the beauties of the country. That he might  
*contempler campagne*  
 have perfected his natural qualities. That we might not have  
*—fectionner naturel 2 qualité f. pl.*  
 gained the victory. That you might have enchanted the public  
*remporter victoire f. enchanter — m.*  
 That they might have struck their enemies with fear.  
*frapper de crainte*

\* *Ne* before the auxiliary *avoir*, and *rien* immediately after it.

Thus are conjugated, like *aimer*, all the regular verbs which end in *er* in the present of the infinitive mood, such as

<i>estim-er</i>	<i>achev-er</i>	<i>mang-er</i>	<i>cachet-er</i>	<i>pri-er</i>
<i>jou-er</i>	<i>men-er</i>	<i>partag-er</i>	<i>essay-er</i>	<i>cri-er</i>
<i>brû-ler</i>	<i>pes-er</i>	<i>appel-er</i>	<i>employ-er</i>	etc. etc.
<i>remu-er</i>	<i>enlev-er</i>	<i>amoncel-er</i>	<i>appuy-er</i>	
<i>rapport-er</i>	<i>ador-er</i>	<i>jet-er</i>	<i>mendi-er</i>	

In verbs ending in *-ger*, when *e* is followed by the vowels *a* or *o*, the *e* is preserved, as *mang-eant*, *jug-eons*, *je neglig-eai*, instead of *mang-ant*, *jug-ons*, *je neglig-ai*.

2. In verbs ending in *-cer*, a cedilla is put under *ç* when followed by *a* or *o*, as *suçons*, *plaçons*, *j'effaçai*, to prevent the bad sound *sucon* (*sukon*).

3. In verbs ending in *oyer* and *uyer*, the *y* is changed into *i* before a mute *e*, as *j'emploie*, *il essuie*, *j'appuie-rai*, *il nettoie-rait*; instead of *j'emploie*, etc. This change likewise extends to verbs in *ayer* and *eyer*, as *il paie*, *j'essaier-ai*, *elle grasseye*, or *grasseie*, to lisp, to speak thick.

4. In verbs ending in *eler* and *eter*, the *l* and *t* are doubled when followed by an *e* mute, as *app-eler*, *il app-elle*; *j-eter*, *je j-etter-ai*.

5. In interrogations, the first person singular of the present indicative changes *e* mute into acute *é*, and likewise in some verbs of the second conjugation ending in *vrir*, *frir*, and *lir*, as *négligé-je?* *aimé-je?* *offré-je?* *cueillé-je?* instead of *aime-je?* *offre-je?*

6. In the verbs in *ayer*, *oyer*, *uyer*, as *essayer*, to try; *employer*, to employ; *appuyer*, to lean upon; *y* is followed by *i* in the two first persons plural of the imperfect indicative, in order to recognise them from the same persons of the present indicative, as, present indicative, *nous essayons*, *vous essayez*;

imperfect indicative, *nous essay-ions, vous essay-iez, nous employ-ions, vous appuy-iez*.—(*Acad.*)

In the verbs in *ier*, as *prier*, to pray; *crier*, to cry; etc., the *i* is doubled in the two first persons plural of the imperfect indicative and of the subjunctive mood present, for the same reasons as above; thus, we write: *nous priions*, we were praying; *vous priiez*, you were praying; *que nous criions, que vous criiez*, that we or you may cry.

7. *E* in the penultima of infinitives ending in *ever, ener, ecer, eser*, when mute by its position, as in *achever*, to achieve; *amener*, to bring; *dépecer*, to carve out; *peser*, to weigh, takes the grave accent whenever it is followed in the same word by another final mute *e*, as in *j'achève, tu enlèves, il amène, ils dépècent, pèse, qu'ils mènent*, etc.

N. B.—The above observation about doubling the *i*, or putting it after *y* in the first and second persons plural of the imperfect indicative and subjunctive mood present, applies also to all verbs whose present participle ends in *yant* or *iant*, as *croyant, fuyant, voyant, riant*, etc.

## SECOND CONJUGATION

### IN *IR*.

This conjugation is divided into four branches, which are distinguished both by the first person singular and plural of the present of the indicative.

In the subsequent tables, we shall not insert the compound tenses, because they are the same in all the verbs.

## PARADIGMS, OR MODELS.

## INFINITIVE.

## PRESENT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.
1st. per. sing. -is	1st. per. sing. -s	1st per. sing. -e	1st. per. sing. -iens
plur. -issons	plur. -tons	plur. -ons	plur. -enons
to finish	to feel	to open	to hold
<i>fin-ir</i>	<i>sent-ir</i>	<i>ouvr-ir</i>	<i>ten-ir</i>

## PARTICIPLES.

## PRESENT.

finishing <i>finissant</i>	feeling <i>sent-ant</i>	opening <i>ouvr-ant</i>	holding <i>ten-ant</i>
-------------------------------	----------------------------	----------------------------	---------------------------

## PAST.

finished <i>fin-i m. -ie f.</i>	felt <i>sent-i m. -ie f.</i>	opened <i>ouv-ert m. -te f</i>	held <i>ten-u m. -ue f.</i>
------------------------------------	---------------------------------	-----------------------------------	--------------------------------

*Observation.*

The learner is to give to the verb of the phrase the termination of the verb *finir*, as

<i>Fin-ir</i>	<i>Embell-ir</i>	<i>Fléch-ir</i>
<i>je fin-is</i>	<i>j'embell-is</i>	<i>je fléch-is</i>
<i>tu fin-is</i>	<i>tu embell-is</i>	<i>tu fléch-is</i>
<i>il fin-it</i>	<i>il embell-it</i>	<i>il fléch-it</i>
<i>nous fin-issons</i>	<i>nous embell-issons</i>	<i>nous fléch-issons</i>
<i>vous fin-issez</i>	<i>vous embell-issez</i>	<i>vous fléch-issez</i>
<i>ils fin-issent</i>	<i>ils embell-issent</i>	<i>ils fléch-issent</i>

And so on through all the tenses.

We shall no longer put an asterisk under the emphatical verb *do*, of the negative and interrogative phrases.

## INDICATIVE.

## PRESENT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.
I finish	I feel	I open	I hold
<i>je fin-is</i>	<i>je sen-s</i>	<i>j'ouvr-e</i>	<i>je tien-s</i>
<i>tu fin-is</i>	<i>tu sen-s</i>	<i>tu ouvr-es</i>	<i>tu tien-s</i>
<i>il fin-it</i>	<i>il sen-t</i>	<i>il ouvr-e</i>	<i>il tien-t</i>
<i>nous fin-issons</i>	<i>nous sent-ons</i>	<i>nous ouvr-ons</i>	<i>nous ten-ons</i>
<i>vous fin-issez</i>	<i>vous sent-ez</i>	<i>vous ouvr-ez</i>	<i>vous ten-ez</i>
<i>ils fin-issent</i>	<i>ils sent-ent</i>	<i>ils ouvr-ent</i>	<i>ils tien-nent</i>

## IMPERFECT.

I did finish	I did feel	I did open	I did hold
<i>je fin-issais</i>	<i>je sent-ais</i>	<i>j'ouvr-ais</i>	<i>je ten-ais</i>
<i>tu fin-issais</i>	<i>tu sent-ais</i>	<i>tu ouvr-ais</i>	<i>tu ten-ais</i>
<i>il fin-issait</i>	<i>il sent-ait</i>	<i>il ouvr-ait</i>	<i>il ten-ait</i>
<i>nous fin-issions</i>	<i>nous sent-ions</i>	<i>nous ouvr-ions</i>	<i>nous ten-ions</i>
<i>vous fin-issiez</i>	<i>vous sent-iez</i>	<i>vous ouvr-iez</i>	<i>vous ten-iez</i>
<i>ils fin-issaient</i>	<i>ils sent-aient</i>	<i>ils ouvr-aient</i>	<i>ils ten-aient</i>

## EXERCISES on the First Branch.

## INDICATIVE.

## PRESENT.

I choose this picture. Dost thou never obey the first  
*choisir tableau m. obéir à art. premier*  
 impulse? Does he thus define that word? Do we not enrich  
*mouvement ainsi définir mot m. enrichir*  
 our mind with the beautiful descriptions of the best poets?  
*de — f. pl. meilleur poète m. pl.*  
 Do you not pity his sorrows? They (are finishing) at this  
*compatir à mal m. pl. ind. pres. dans le*  
 moment.  
*— m.*

## IMPERFECT.

I did forearm his soul against the dangers of seduction.  
*prémunir contre — art. — f.*  
 Thou didst not weaken his prejudices. Did the wise Socrates  
*affaiblir préjugé m. pl. sage Socrate*  
 applaud the follies of the young Alcibiades? Did we not fre-  
*applaudir à travers m. pl. jeune Alcibiade fré-*  
 quently warn our friends of the bad state of their affairs? You  
*quemment avertir contr. état —re*



## PRETERIT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.
I finished	I felt	I opened	I held
<i>je fin-is</i>	<i>je sent-is</i>	<i>j'ouvr-is</i>	<i>je tin-s</i>
<i>tu fin-is</i>	<i>tu sent-is</i>	<i>tu ouvr-is</i>	<i>tu tin-s</i>
<i>il fin-it</i>	<i>il sent-it</i>	<i>il ouvr-it</i>	<i>il tin-t</i>
<i>nous fin-îmes</i>	<i>nous sent-îmes</i>	<i>nous ouvr-îmes</i>	<i>nous tin-mes</i>
<i>vous fin-îtes</i>	<i>vous sent-îtes</i>	<i>vous ouvr-îtes</i>	<i>vous tin-tes</i>
<i>ils fin-irent</i>	<i>ils sent-irent</i>	<i>ils ouvr-irent</i>	<i>ils tin-rent</i>

## FUTURE.

I shall finish	I shall feel	I shall open	I shall hold
<i>je fin-irai</i>	<i>je sent-irai</i>	<i>j'ouvr-irai</i>	<i>je tiendr-ai</i>
<i>tu fin-iras</i>	<i>tu sent-iras</i>	<i>tu ouvr-iras</i>	<i>tu tiendr-as</i>
<i>il fin-ira</i>	<i>il sent-ira</i>	<i>il ouvr-ira</i>	<i>il tiendr-a</i>
<i>nous fin-irons</i>	<i>nous sent-irons</i>	<i>nous ouvr-irons</i>	<i>nous tiendr-ons</i>
<i>vous fin-irez</i>	<i>vous sent-irez</i>	<i>vous ouvr-irez</i>	<i>vous tiendr-ez</i>
<i>ils fin-iront</i>	<i>ils sent-iront</i>	<i>ils ouvr-iront</i>	<i>ils tiendr-ont</i>

did not cure their wounds Did they not invade an immense  
*guérir* *blessure f. pl.* *envahir* — 2  
 country?  
*pays l*

## PRETERIT.

I softened my father by my submission. Didst thou not demolish  
*fléchir* *soum— f.* *démolir*  
 thy house? He did not succeed, through thoughtlessness. Did not  
*f.* *réussir* *par* *étourderie f.*  
 Alexander sully his glory by his pride? We never betrayed  
*\*ternir* *ne l jamais 3 trahir 2*  
 that important secret. You did not free your mind from the  
 — 2 *l m.* *affranchir* *contr. pl.*  
 shackles of prejudices. Did the ancient philosophers enjoy  
*chaîne f. pl. art. m. pl.* *philosophe m. pl. jouir*  
 great consideration?  
*de un* — *f.*

## FUTURE.

Shall I succeed in this business? Wilt thou not (clear up) my  
*réussir* *affaire f.* *éclaircir*  
 doubts? Will he not embellish his country seat? We shall  
*doute m. pl.* *embellir* *maison de campagne f.*

\* See p. 193, third observation.

## CONDITIONAL.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.
I should finish	I should feel	I should open	I should hold
<i>je fin-irais</i>	<i>je sent-irais</i>	<i>j'ouvr-irais</i>	<i>je tiendr-ais</i>
<i>tu fin-irais</i>	<i>tu sent-irais</i>	<i>tu ouvr-irais</i>	<i>tu tiendr-ais</i>
<i>il fin-irait</i>	<i>il sent-irait</i>	<i>il ouvr-irait</i>	<i>il tiendr-ait</i>
<i>nous fin-irions</i>	<i>nous sent-irions</i>	<i>nous ouvr-irions</i>	<i>nous tiendr-ions</i>
<i>vous fin-iriez</i>	<i>vous sent-iriez</i>	<i>vous ouvr-iriez</i>	<i>vous tiendr-iez</i>
<i>ils fin-iraient</i>	<i>ils sent-iraient</i>	<i>ils ouvr-iraient</i>	<i>ils tiendr-aient</i>

## IMPERATIVE.

Finish (thou)	Feel (thou)	Open (thou)	Hold (thou)
<i>fin-is</i>	<i>sen-s</i>	<i>ouvr-e</i>	<i>tien-s</i>
<i>qu'il fin-isse</i>	<i>qu'il sent-e</i>	<i>qu'il ouvr-e</i>	<i>qu'il tien-ne</i>
<i>fin-issons</i>	<i>sent-ons</i>	<i>ouvr-ons</i>	<i>ten-ons</i>
<i>fin-issez</i>	<i>sent-ez</i>	<i>ouvr-ez</i>	<i>ten-ez</i>
<i>qu'ils fin-issent</i>	<i>qu'ils sent-ent</i>	<i>qu'ils ouvr-ent</i>	<i>qu'ils tien-nent</i>

not sully the splendour of our life by an unworthy action.  
*ternir éclat m. vie f. indigne 2 — f. 1*

Will you not adorn your mind with the splendour of the  
*embellir de brillant art.*

imagery of Fenelon? Will they enrich their country by their  
*image f. pl. de — pays*

industry?  
*industrie*

## CONDITIONAL.

I should still cherish life. Couldst thou soften that  
*chérir art. attendre*

flinty heart? Could this physician cure that cruel disease?  
*de rocher 2 cœur m. 1 médecin guérir — maladie f.*

Should we not fulfil our promise? You would not perish through  
*remplir promesse f. périr de*

misery. Would men always (grow old) without\* growing wiser  
*misère f. art. vieillir devenir*

if they reflected on the shortness of life?  
*réfléchir ind.-2 sur brièveté f. art. f.*

## IMPERATIVE.

Do not defile thy imagination with those images. Let her unite  
*salir — par unir*

\* After the preposition as, in, by, from, of, after, without, &c., the French always use the present of the infinitive instead of the gerund or present participle.

## SUBJUNCTIVE.

## PRESENT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.
That	That	That	That
I may finish	I may feel	I may open	I may hold
<i>que je fin-isse</i>	<i>que je sent-e</i>	<i>que j'ouvr-e</i>	<i>que je tien-ne</i>
<i>que tu fin-isses</i>	<i>que tu sent-es</i>	<i>que tu ouvr-es</i>	<i>que tu tien-nes</i>
<i>qu'il fin-isse</i>	<i>qu'il sent-e</i>	<i>qu'il ouvr-e</i>	<i>qu'il tien-ne</i>
<i>que nous fin-issions</i>	<i>que nous sent-ions</i>	<i>que nous ouvr-ions</i>	<i>que nous tien-ions</i>
<i>que vous fin-issiez</i>	<i>que vous sent-iez</i>	<i>que vous ouvr-iez</i>	<i>que vous tien-iez</i>
<i>qu'ils fin-issent</i>	<i>qu'ils sent-ent</i>	<i>qu'ils ouvr-ent</i>	<i>qu'ils tien-nent</i>

## IMPERFECT.

That	That	That	That
I might finish	I might feel	I might open	I might hold
<i>que je fin-isse</i>	<i>que je sent-isse</i>	<i>que j'ouvr-isse</i>	<i>que je tin-sse</i>
<i>que tu fin-isses</i>	<i>que tu sent-isses</i>	<i>que tu ouvr-isses</i>	<i>que tu tin-sses</i>
<i>qu'il fin-ît</i>	<i>qu'il sent-ît</i>	<i>qu'il ouvr-ît</i>	<i>qu'il tin-t</i>
<i>que nous fin-issions</i>	<i>que nous sent-issions</i>	<i>que nous ouvr-issions</i>	<i>que nous tin-ssions</i>
<i>que vous fin-issiez</i>	<i>que vous sent-issiez</i>	<i>que vous ouvr-issiez</i>	<i>que vous tin-ssiez</i>
<i>qu'ils fin-issent</i>	<i>qu'ils sent-issent</i>	<i>qu'ils ouvr-issent</i>	<i>qu'ils tin-ssent</i>

gracefulness to beauty. Let us feed the poor. Shudder  
 art. *grâce f.* art. *nourrir* *pauvre* *Frémir*  
 with fear and shame. Let them (grow pale) at the recol-  
*de crainte* pr. *honte h asp.* *pâlier* à *sou-*  
 lection of their crimes.  
*venir m.* —

## SUBJUNCTIVE.

## PRESENT.

That I may never\* blemish my reputation. That thou mayst  
*flétrir* — f.  
 shorten that work. That he may not enjoy his glory. That  
*raccourcir* *jouir de* f.  
 we may not supply the wants of the poor. That you may  
*fournir à* *besoin m, pl.*

\* *Ne jamais*, never, requires *ne* before the verb and *jamais* after, in the simple tenses.

punish the guilty. That they may establish wise and just  
*punir coupable établir de art. 2 3*  
 laws.

1

## IMPERFECT.

That I might stun the whole neighbourhood. That thou  
*étourdir 2 tout 1 voisinage m.*  
 mightst (swallow up) so many riches. That idleness might not  
*engloutir tant de art. paresse f.*  
 blunt his genius. That we might disobey the laws. That you  
*engourdir m. désobéir à*  
 might not dazzle the eyes of a vain and fickle world. That they  
*éblouir œil — 2 léger 3 1*  
 might weaken the force of their reasons.  
*affaiblir — f. raisonnement*

EXERCISES on the Second, Third, and Fourth Branches.

## Observation.

The learner must observe to give to the verbs of the second branch the terminations of the verb *sentir*, as

<i>Sen-tir</i>		<i>Sor-tir</i>	
Sing.	Plur.	Sing.	Plur.
<i>je sen-s</i>	<i>nous sen-tons</i>	<i>je sor-s</i>	<i>nous sor-tons</i>
<i>tu sen-s</i>	<i>vous sen-tez</i>	<i>tu sor-s</i>	<i>vous sor-tez</i>
<i>il sen-t</i>	<i>ils sent-ent</i>	<i>il sor-t</i>	<i>ils sor-tent</i>

to the verbs of the third branch the terminations of the verb *ouvrir*, as

<i>Ouv-rir</i>		<i>Offr-ir</i>	
<i>j'ouv-r-e</i>	<i>nous ouv-r-ons</i>	<i>j'offr-e</i>	<i>nous offr-ons</i>
<i>tu ouv-r-es</i>	<i>vous ouv-r-ez</i>	<i>tu offr-es</i>	<i>vous offr-ez</i>
<i>il ouv-r-e</i>	<i>ils ouv-r-ent</i>	<i>il offr-e</i>	<i>ils offr-ent</i>

and to the verbs of the fourth branch, the terminations of the verb *tenir*, as

<i>T-enir</i>		<i>V-enir</i>	
<i>je t-iens</i>	<i>nous t-enons</i>	<i>je v-iens</i>	<i>nous v-enons</i>
<i>tu t-iens</i>	<i>vous t-enez</i>	<i>tu v-iens</i>	<i>vous v-enez</i>
<i>il t-ient</i>	<i>ils t-iennent</i>	<i>il v-ient</i>	<i>ils v-iennent</i>

and so on through all the tenses. He must observe also, that *tenir* and all its derivatives are conjugated with *avoir*, in their compound tenses, whereas *venir* and its derivatives, excepting *contrevenir* and *subvenir*, are conjugated with *être* in the same tenses.

## INDICATIVE

## PRESENT.

I feel all the unpleasantness of your situation. Whence comest thou? Does he (go out) so soon? Do we not (set off) for the country? Do you not (tell a lie)? They (act contrary) to your orders.

*désagrément m.* — *d'où venir*  
*sortir* *tôt* *2\* partir\**  
*campagne f.* *2\* mentir* *contrevenir*  
*ordre m.*

## IMPERFECT.

I served my friends warmly. Didst† not thou amuse him with fair promises? He complied at last with the wishes of his family. Did we sleep then? Did you not belie your character? Did they often (come out) from the bottom of their mountains?

*servir†* *avec chaleur* *entretenir*  
*de beau f. pl.* *consentir enfin à désir m. pl.*  
*famille f.* *dormir|| alors* *2\* démentir ca-*  
*ractère* *souvent sortir contr. fond m.*

## PRETERIT.

I foresaw that terrible catastrophe. Thou didst not (come again) as thou hadst promised. Did he not (go back) immediately? Did we go out of the city before him? Did you not agree to that condition? They served their country with courage.

*pressentir* — 2 — f. 1 *re-*  
*venir* 2 *promis* 3 *le* 1 *2\* repartir sur le*  
*champ* *ville f. avant lui*  
*consentir* — f. *pays*

\* The figures 2, 3, 4, with an asterisk, refer to the branch which the verb belongs to.

† See p. 363 where to place the regimen of verbs.

‡ See its formation upon *sentir*, p. 204

|| *Dormir* is also irregular, see p. 287



## FUTURE.

Shall I not obtain this of you? Wilt thou go out this evening?  
*obtenir cela de*

He will not sleep quietly. Shall we comply with that ridiculous bargain? (To a certainty) with time and patience, you will compass your end. What! they will — f. *venir à bout de dessein quoi!*  
*serviront*

## CONDITIONAL.

I would open the door and the window. Wouldst thou not intervene in that affair? Would he (set off again) so soon? We should not easily (get out) of this scrape. Could you smell the perfume of this garden? Could they foresee their misfortune?  
*porte f. fenêtre f. 2\* repartir aisément sortir mauvais pas m. sentir parfum m. pressentir malheur*

## IMPERATIVE.

Support thy character in good and bad fortune. Let him come and receive the reward of his labours. Let us gain glory by our perseverance. Do not maintain so absurd an opinion. Let them maintain their authority.  
*soutenir art. pr.-art. mauvais — f. \* recevoir récompense f. travail m. pl. obtenir de art. par — f. sou- tenir —de 2 1 maintenir autorité f.*

## SUBJUNCTIVE.

## PRESENT.

That I may prevent such dangerous enemies. I will not that thou go out this morning. That he may not obtain his ends. That we may become just, honest, and virtuous. That you may return covered with laurels. That they may agree about the conditions.  
*prévenir de art. si 2 1 veux sub.-1 matin m. parvenir à fin f. pl. devenir revenir couvert de laurier m. pl. convenir de —*

## IMPERFECT.

That I might not (bring about) my designs. That thou  
*venir à bout de projet m. pl.*  
 mightst (tell a lie) on set purpose. That he might not  
*2\* mentir de prémédité 2 dessein 1*  
 bear his disgrace with firmness. That we might belong to  
*soutenir — f. fermeté appartenir*  
 that great king. That you might renounce your errors and  
*revenir de pr.-pron.*  
 prejudices. That they might hold the most absurd ideas.  
*tenir à 2 1*

## THIRD CONJUGATION

IN *oir*,

RECEV-OIR, TO RECEIVE.

## INFINITIVE.

*Recev-oir* to receive

## PARTICIPLES

## PRESENT.

*recev-ant* receiving

## PAST.

| *reç-u m. -ue f.* received*Observation.*

The learner is to give to the verbs of this conjugation the terminations of the verb *recevoir*, as

*Recev-oir*, to receive

Sing.

Plur.

*je reç-ois**nous rec-evons**tu reç-ois**vous rec-evez**il reç-oit**ils reç-oivent**Dev-oir*, to owe

Sing.

Plur.

*je d-ois**nous d-evons**tu d-ois**vous d-evez**il d-oit**ils d-oivent*

and so on through all the tenses.

## INDICATIVE.

PRESENT, I receive		PRETERIT, I received	
<i>je reç-ois*</i>	<i>nous rec-evons</i>	<i>je reç-us</i>	<i>nous reç-ûmes</i>
<i>tu reç-ois</i>	<i>vous rec-evez</i>	<i>tu reç-us</i>	<i>vous reç-ûtes</i>
<i>il reç-oit</i>	<i>ils reç-oivent</i>	<i>il reç-ut</i>	<i>ils reç-urent</i>
IMPERFECT, I did receive.		FUTURE, I shall receive	
<i>je recev-ais</i>	<i>nous recev-ions</i>	<i>je recev-rai</i>	<i>nous recev-rons</i>
<i>tu recev-ais</i>	<i>vous recev-iez</i>	<i>tu recev-ras</i>	<i>vous recev-rez</i>
<i>il recev-ait</i>	<i>ils recev-aient</i>	<i>il recev-ra</i>	<i>ils recev-ront</i>

## EXERCISE.

## INDICATIVE.

## PRESENT.

I perceive the summit of the Alps covered with perpetual  
*apercevoir* *sommet* *Alpes* f. pl. 3 *couvrir* de *eternel* 2  
 snow. Dost thou receive his advice with respect and  
*neige* f. pl. 1 *avis* m. pl. *avec* —  
 gratitude? Does he understand well that rule so simple? We do  
*concevoir* *bien* *règle* f. —  
 owe a large sum. Do you not perceive the snare? Ought  
*devoir* *gros* *somme* f. *apercevoir* *piège* m. *devoir* 4 *des*  
 firm and courageous men thus to yield to circumstances?  
 2 3 1 *ainsi* 6 *céder* 5 *art*.

## IMPERFECT.

Did I not receive him kindly? Did he see the castle  
 2 *le* 1 *avec* *amitié* *apercevoir* *château*  
 from such a distance? We did not receive our income. Did you  
*si* \* *loin* *percevoir* *revenu* m. pl.  
 not receive great civilities? Did they conceive all the  
*recevoir* de *honnêteté* f. pl. *concevoir*  
 blackness of their crimes?  
*noirceur* f. —

## PRETERIT.

I perceived him walking in the moonshine. Did he  
 2 *le* 1 *qui se promenait* à *clair* de la *lune* m.  
 conceive a great esteem for that honest man? Did we not im-  
*concevoir* *estime* f. *de* *bien* 2 1

\* In verbs ending in *cevoir*, the *c* takes a cedilla (*ç*) when followed by *o* or *u*.

## CONDITIONAL, I should receive

<i>je recev-raïs</i>	<i>nous recev-rions</i>
<i>tu recev-raïs</i>	<i>vous recev-riez</i>
<i>il recev-raît</i>	<i>ils recev-raient</i>

## IMPERATIVE, Receive (thou)

<i>reç-ois</i>	<i>rec-evons</i>
<i>qu'il reç-oive</i>	<i>rec-evez</i>
	<i>qu'ils reç-oivent</i>

## SUBJUNCTIVE.

## PRESENT, that I may receive

<i>que je reç-oive</i>	<i>que nous recev-</i>
<i>que tu reç-oives</i>	<i>ions</i>
<i>qu'il reç-oive</i>	<i>que vous recev-iez</i>
	<i>qu'ils reç-oivent</i>

## IMPERFECT, that I might receive

<i>que je reç-usse</i>	<i>que nous reç-</i>
<i>que tu reç-usses</i>	<i>ussions</i>
<i>qu'il reç-ût</i>	<i>que vous reç-</i>
	<i>ussiez</i>
	<i>qu'ils reç-ussent</i>

mediately perceive the snare? You did not receive his letters in  
*lettre f. pl. à*

time. Did they conceive the depth of his plan?  
*profondeur f. — m.*

## FUTURE.

Shall I receive visits to-day? He will not discover  
*de art. visite f. pl. aujourd'hui apercevoir*  
 the spire of his village. We shall conceive well-founded  
*clocher m. — m. de art. fondé 2*  
 hopes. Will you never conceive so luminous a principle?  
*espérance f. pl. 1 2 1*

Shall men always owe their misfortunes to their faults?  
*art. m. pl. faute f. pl.*

## CONDITIONAL.

Should I receive the offers of my enemy? Should he thus (give  
*devoir s'aban-*  
 himself up) to despair? Should we conceive such abstract  
*donner art. désespoir m. 1 de si abstrait 2*  
 ideas? You would easily perceive so gross a trick. Would they  
*1 f. grossier ruse f.*  
 not receive their friend with tenderness?  
*tendresse f.*

## IMPERATIVE.

Conceive the horror of his situation. Let him receive this  
*horreur f. — f.*  
 mark of confidence with gratitude. Let us never owe (any thing)  
*marque f. confiance 2 1 rien*

Receive no more of his letters. Let them at last perceive their  
 2 1 3 de *enfin* 2 1  
 errors.  
 —*eurs*

## SUBJUNCTIVE.

## PRESENT.

That I may receive consolations. That he may not con-  
 de art. —  
 ceive a thought so well developed. That we may always receive  
*pensée* f. *développé* de  
 false news. That you may not perceive the dangers of  
*nouvelle* f. pl. art.  
 books contrary to good manners. That they may not collect  
*contre* \* art. *mœurs* f. pl. *percevoir*  
 unjust taxes.  
*de injuste* 2 f. pl. 1

## IMPERFECT.

That I might conceive such a project. That he might perceive  
*projet*  
 the secret designs of the enemy's general. That we might not  
*caché* 2 *dessein* 1 2 \* 1  
 receive every body with civility. That you might not conceive  
*honnêteté*  
 the depth of this book. That they might not perceive the masts  
 f. *mât* m. pl.  
 of the ship.  
*vaisseau* m.

## FOURTH CONJUGATION

### IN RE.

#### Observation.

This conjugation has five branches: the first is in *aire*, the second in *aître*, the third in *ire*, the fourth in *aindre*, *eindre*, and *vindre*, and the fifth in *dre*, *cre*, *pre*, *tre*, and *vre*.



## PARADIGMS, OR MODELS.

## INFINITIVE.

## PRESENT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.	BRANCH V.
To please <i>Pl-aire</i>	To appear <i>Paraî-tre</i>	To reduce <i>Rédu-ire</i>	To pity <i>Plain-dre</i>	To render <i>Ren-dre</i>

## PARTICIPLES.

## PRESENT.

pleasing <i>plai-sant</i>	appearing <i>parais-sant</i>	reducing <i>rédui-sant</i>	pitying <i>plai-gnant</i>	rendering <i>ren-dant</i>
------------------------------	---------------------------------	-------------------------------	------------------------------	------------------------------

## PAST.

pleased <i>pl-u m. -ue f</i>	appeared <i>par-u -ue f.</i>	reduced <i>réd-uit -uite</i>	pitied <i>plain-t -te</i>	rendered <i>ren-du -ue f</i>
---------------------------------	---------------------------------	---------------------------------	------------------------------	---------------------------------

## INDICATIVE.

## PRESENT.

I please	appear	reduce	pity	render
<i>je plai-s</i>	<i>par-ais</i>	<i>rédui-s</i>	<i>plain-s</i>	<i>ren-ds</i>
<i>tu plai-s</i>	<i>par-ais</i>	<i>rédui-s</i>	<i>plain-s</i>	<i>ren-ds</i>
<i>il plai-t</i>	<i>par-aît</i>	<i>rédui-t</i>	<i>plain-t</i>	<i>ren-d</i>
<i>nous plai-sons</i>	<i>par-ai-ssons</i>	<i>rédui-sons</i>	<i>plai-gnons</i>	<i>ren-dons</i>
<i>vous plai-sez</i>	<i>par-ai-ssiez</i>	<i>rédui-sez</i>	<i>plai-gnez</i>	<i>ren-dez</i>
<i>ils plai-sent</i>	<i>par-ai-ssent</i>	<i>rédui-sent</i>	<i>plai-gnent</i>	<i>ren-dent</i>

## Observation.

The learner is to give to the verbs of every branch the terminations of their models, as

to conceal	to know	to destroy
<i>pl-aire t-aire</i>	<i>par-aître conn-aître</i>	<i>réd-uire détr-uire</i>
<i>je pl-ais je t-ais</i>	<i>je par-ais je conn-ais</i>	<i>je réd-uis je détr-uis</i>

EXERCISES on the *First, Second, and Third Branches.*

## INDICATIVE.

## PRESENT.

I know	his fiery and impetuous	temper.	Does not
2* <i>connaître</i>	<i>bouillant</i> 2	3 <i>caractère m.</i> 1	

## IMPERFECT.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.	BRANCH V.
I did please	appear	reduce	pity	render
<i>je plai-sais</i>	<i>par-aiissais</i>	<i>rédui-sais</i>	<i>plai-gnais</i>	<i>ren-dais</i>
<i>tu plai-sais</i>	<i>par-aiissais</i>	<i>rédui-sais</i>	<i>plai-gnais</i>	<i>ren-dais</i>
<i>il plai-sait</i>	<i>par-aiissait</i>	<i>rédui-sait</i>	<i>plai-gnait</i>	<i>ren-dait</i>
<i>nous plai-sions</i>	<i>par-aiissions</i>	<i>rédui-sions</i>	<i>plai-gnions</i>	<i>ren-dions</i>
<i>vous plai-siez</i>	<i>par-aiissiez</i>	<i>rédui-siez</i>	<i>plai-gniez</i>	<i>ren-diez</i>
<i>ils plai-saient</i>	<i>par-aiissaient</i>	<i>rédui-saient</i>	<i>plai-gnaient</i>	<i>ren-daient</i>

## PRETERIT.

I pleased	appeared	reduced	pitied	rendered
<i>je pl-us</i>	<i>par-us</i>	<i>rédui-sis</i>	<i>plai-gnis</i>	<i>ren-dis</i>
<i>tu pl-us</i>	<i>par-us</i>	<i>rédui-sis</i>	<i>plai-gnis</i>	<i>ren-dis</i>
<i>il pl-ut</i>	<i>par-ut</i>	<i>rédui-sit</i>	<i>plai-gnit</i>	<i>ren-dit</i>
<i>nous pl-ûmes</i>	<i>par-ûmes</i>	<i>rédui-sîmes</i>	<i>plai-gnîmes</i>	<i>ren-dîmes</i>
<i>vous pl-ûtes</i>	<i>par-ûtes</i>	<i>rédui-sîtes</i>	<i>plai-gnîtes</i>	<i>ren-dîtes</i>
<i>ils pl-urent</i>	<i>par-urent</i>	<i>rédui-sirent</i>	<i>plai-gnirent</i>	<i>ren-dirent</i>

virtue please every body? Are we not instructing youth? You  
à \* 3\* *instruire* art. f.

seduce your hearers by your modest exterior. Do they  
3\* *séduire* *auditeur* m. pl. — 2 *extérieur* m. 1

acknowledge their errors?  
2\* *reconnaître*

## IMPERFECT.

I did not displease by my conduct. Did he at last acknowledge  
f. *reconnaître*  
his injustice? We did not appear convinced. Did you know  
f. *paraître convaincu* pl.  
that charming landscape? They led people into error.  
m. 3\* *induire* art. en

## PRETERIT.

Did I not soon know his intentions? Did he not (do away)  
— 3\* *détruire*  
his prepossessions? We led our friend back to his country-  
*prévention* f. pl. *reconduire* \* de  
house. Did you conduct your children from truth to  
*campagne* 2 f. 1 *conduire* de en  
truth? Did those frightful spectres appear again?  
*effrayant* 2 m. pl. *apparaître de nouveau*

## FUTURE.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.	BRANCH V.
I shall please	appear	reduce	pity	render
<i>je plai-rai</i>	<i>par-aîtrai</i>	<i>rédui-rai</i>	<i>plain-drai</i>	<i>ren-drai</i>
<i>tu plai-ras</i>	<i>par-aîtras</i>	<i>rédui-ras</i>	<i>plain-dras</i>	<i>ren-dras</i>
<i>il plai-ra</i>	<i>par-aîtra</i>	<i>rédui-ra</i>	<i>plain-dra</i>	<i>ren-dra</i>
<i>nous plai-rons</i>	<i>par-aîtrons</i>	<i>rédui-rons</i>	<i>plain-drons</i>	<i>ren-drons</i>
<i>vous plai-rez</i>	<i>par-aîtrez</i>	<i>rédui-rez</i>	<i>plain-drez</i>	<i>ren-drez</i>
<i>ils plai-ront</i>	<i>par-aîtront</i>	<i>rédui-ront</i>	<i>plain-dront</i>	<i>ren-dront</i>

## CONDITIONAL.

I should please	appear	reduce	pity	render
<i>je plai-rai</i>	<i>par-aîtrais</i>	<i>rédui-rai</i>	<i>plain-drais</i>	<i>ren-drais</i>
<i>tu plai-rai</i>	<i>par-aîtrais</i>	<i>rédui-rai</i>	<i>plain-drais</i>	<i>ren-drais</i>
<i>il plai-rai</i>	<i>par-aîtrait</i>	<i>rédui-rai</i>	<i>plain-drait</i>	<i>ren-drait</i>
<i>nous plai-rions</i>	<i>par-aîtrions</i>	<i>rédui-rions</i>	<i>plain-drions</i>	<i>ren-drions</i>
<i>vous plai-riez</i>	<i>par-aîtriez</i>	<i>rédui-riez</i>	<i>plain-driez</i>	<i>ren-driez</i>
<i>ils plai-raient</i>	<i>paraîtraient</i>	<i>rédui-raient</i>	<i>plaindraient</i>	<i>ren-draient</i>

## FUTURE.

I shall draw an opposite consequence.	Will not a thought,
<i>déduire</i>	<i>contraire</i> 2 — 1 f. f.
true, grand, and well expressed, please at all times? We shall	
<i>exprimé</i>	<i>dans</i> art. m. pl.
(make our appearance) on this great theatre next month.	
<i>paraître</i>	<i>sur</i> — m. art. <i>prochain</i> 2 mois m. 1
Will you know your things again? Will they always reduce	
2* <i>reconnaître</i>	<i>effet</i> m. pl. *
our duties to beneficence?	
<i>devoir</i> m. pl. art. <i>bienfaisance</i> f.	

## CONDITIONAL.

I should (carry on) the undertaking with success. Could sin-	
<i>conduire</i>	<i>entreprise</i> f.
cerity displease the man (of sense)? Should we build our house	
=	<i>à</i> <i>sensé</i> 3* <i>construire</i>
upon that plan? Would you reduce your child to despair?	
— m.	art. m.
Would they introduce an unknown person into the world?	
<i>introduire</i>	<i>inconnu</i> m. *

## IMPERATIVE.

Know the powers of thy mind, before thou write. Let him	
<i>force</i> f.	<i>avant de</i> * <i>écrire</i>

## IMPERATIVE.

BRANCH I.	BRANCH II.	BRANCH III.	BRANCH IV.	BRANCH V.
Please (thou)	appear	reduce	pity	render
2nd p. sin. <i>plai-s</i>	<i>par-ais</i>	<i>rédui-s</i>	<i>plain-s</i>	<i>ren-ds</i>
<i>qu'il plai-se</i>	<i>par-aisse</i>	<i>rédui-se</i>	<i>plai-gne</i>	<i>ren-de</i>
<i>plai-sons</i>	<i>par-aiissons</i>	<i>rédui-sons</i>	<i>plai-gnons</i>	<i>ren-dons</i>
<i>plai-sez</i>	<i>par-aissez</i>	<i>rédui-sez</i>	<i>plai-gnez</i>	<i>ren-dez</i>
<i>qu'ils plai-sent</i>	<i>par-aiissent</i>	<i>rédui-sent</i>	<i>plai-gnent</i>	<i>ren-dent</i>

## SUBJUNCTIVE.

## PRESENT.

That I may please	appear	reduce	pity	render
<i>que je plai-se</i>	<i>par-aisse</i>	<i>rédui-se</i>	<i>plai-gne</i>	<i>ren-de</i>
<i>que tu plai-ses</i>	<i>par-aiisses</i>	<i>rédui-ses</i>	<i>plai-gnes</i>	<i>ren-des</i>
<i>qu'il plai-se</i>	<i>par-aisse</i>	<i>rédui-se</i>	<i>plai-gne</i>	<i>ren-de</i>
<i>que nous plai-sions</i>	<i>par-aiissions</i>	<i>rédui-sions</i>	<i>plai-gnions</i>	<i>ren-dions</i>
<i>que vous plai-siez</i>	<i>par-aiissiez</i>	<i>rédui-siez</i>	<i>plai-gniez</i>	<i>ren-diez</i>
<i>qu'ils plai-sent</i>	<i>par-aiissent</i>	<i>rédui-sent</i>	<i>plai-gnent</i>	<i>ren-dent</i>

## IMPERFECT, That I might

please	appear	reduce	pity	render
<i>que je pl-usse</i>	<i>par-usse</i>	<i>rédui-sisse</i>	<i>plai-gnisse</i>	<i>ren-disse</i>
<i>que tu pl-usses</i>	<i>par-usses</i>	<i>rédui-sisses</i>	<i>plai-gnisses</i>	<i>ren-disses</i>
<i>qu'il pl-ût</i>	<i>par-ût</i>	<i>rédui-sît</i>	<i>plai-gnît</i>	<i>ren-dît</i>
<i>que nous pl-ussions</i>	<i>par-ussions</i>	<i>rédui-sissions</i>	<i>plai-gnis-</i>	<i>ren-dissions</i>
<i>que vous pl-ussiez</i>	<i>par-ussiez</i>	<i>rédui-sissiez</i>	<i>sions</i>	<i>ren-dissiez</i>
<i>qu'ils pl-ussent</i>	<i>par-ussent</i>	<i>rédui-sissent</i>	<i>plaignissiez</i>	<i>ren-dissent</i>
			<i>plaignissent</i>	

not lead the ignorant into error. Let us please by our gentle-  
*induire* — m. pl. *en* *dou-*

ness and civility. Sweet illusions, vain phantoms,  
*ceur f.* pron. *honnêteté f.* *doux* — f. pl. *fantôme m. pl.*

vanish. Let them appear.  
*disparaître*

## SUBJUNCTIVE.

## PRESENT.

That I may please every body, is impossible. That he may  
*à* *ce* —  
lead his pupil step by step to a perfect knowledge of the art  
*conduire élève pas à* *connaissance f.* —  
of speaking and writing. That we may entice by an enchanting  
*parler* *pr.* *séduire* *enchanteur*

style. That you may not appear timid, That they may not increase  
 — m. — de accroître\*  
 our sufferings.  
*peine*

## IMPERFECT.

That I might acknowledge the truth. That he might not displease  
*connaître*  
 by his haughtiness. That we might conduct him to court.  
*hauteur f. h asp. conduire art. cour f.*  
 That you might know your real friends. That they might not  
*vrai f.*  
 appear so scornful and vain.  
*dédaigneux si — f. pl.*

## Observation.

The learner is to give to the verbs in *eindre* and *oindre* the terminations of the verb *plaindre*; as

<i>pl-aindre</i>	<i>p-eindre, to paint</i>	<i>j-oindre, to join</i>
<i>je pl-ains</i>	<i>je p-eins</i>	<i>je j-oins</i>
<i>nous pl-aignons</i>	<i>nous p-eignons</i>	<i>nous j-oignons</i>

and to the verbs in *cre, pre, tre, and vre*, the terminations of the verb *rendre*, as

<i>ren-dre</i>	<i>répon-dre, to answer</i>
<i>je ren-ds</i>	<i>je répon-ds</i>
<i>nous ren-dons</i>	<i>nous répon-dons</i>

## EXERCISES on the Fourth and Fifth Branches.

## INDICATIVE.

## PRESENT.

I wait his return with impatience. Does he fear  
 5\* *attendre* retour m. — 4\* *craindre* art.  
 death? We do not force you to adopt this opinion. Do  
 f. 4\* *contraindre* 2 l de adopter — f.  
 you not confound these notions one with another? Do  
 5\* *confondre* — f. art. art.  
 they not waste their time about trifles?  
 5\* *perdre* à de art. *bagatelle* f. pl.

\* This verb is conjugated like *par-aitre*, the only difference is the letter *o* instead of the letter *a* in the penultima.



## IMPERFECT.

I was pitying those sad victims of the revolution. This  
*plaindre* *triste* *victime* f. pl. — f.  
 dog did not bite. We did join our sighs and  
*chien* m. 5\* *mordre* *joindre* *soupir* m. pl. pron.  
 tears. Were you painting an historical subject? Did  
*larme* f. pl. *peindre* *d'histoire* 2 *tableau* m. 1  
 they throw the graces of expression into their speeches?  
*répandre*\* art. *discours*

## PRETERIT.

I aimed at an honest end. Did he extinguish the fire of a  
 5\* *tendre* à 2 *but* m. 1 4\* *éteindre*  
 disordered imagination? Did we sell our incense to the pride of  
*dérégulé* 2 — f. 5\* *vendre* *encens*  
 a blockhead? Did you feign to think as a madman? Did they  
*sot* 4\* *feindre* *de* *en* \* *fou*  
 not (come down) at the first summons?  
 5\* *descendre* à *sommation* f.

## FUTURE.

Shall I hear the music of the new opera? Will he  
 5\* *entendre* *musique* f. — m.  
 constrain the officers to join their respective corps? Shall  
 4\* *contraindre* *officier* *joindre* *respectif* 2. — 1  
 we describe all the horror of this terrible night? Will you  
 4\* *dépeindre* f. — 2 *nuit* f. 1  
 not new compose a work so full of charming ideas? They will  
 5\* *refondre* *plein*  
 assiduously correspond with their friends.  
*assidûment* 5\* *correspondre*

## CONDITIONAL.

Should I, by these means, gain the desired end?  
*moyen* m. 4\* *atteindre* à *désiré* 2 1  
 Would he wait with (so much) patience? Should we sell  
 5\* *attendre* *tant de* — 5\* *vendre*  
 our liberty? Would you oblige young people to live  
 —té 4\* *astreindre* *de* art. *gens* pl. *vivre*  
 as you do? They should dread the public's censure.  
*comme* \* 4\* *craindre* 4 5 *de* 3 art. 1 — f. 2

\* The final *-andre*, though differing from *-endre*, in its etymology, has the same nasal sound.

## IMPERATIVE.

Expect not happiness from external objects; it is  
 5\* *attendre* art. *bonheur* m. art. *extérieur* 2 *objet* 1 *il*  
 in thyself. Let not thy melancholy paint (every thing) in  
*en* *toi* *que* 1 4 2 *mélancolie* 3 f. 5 *tout*  
 black. Let us not descend to useless particulars.  
*noir* 5\* *descendre* *dans de* art. 2 *détail* m. pl. 1  
 Ye sovereigns! make the people happy! Let them acknowledge  
 \* *souverain* pl. *rendre* *répondre*  
 (so much) goodness.  
*à* *de* *bonté* f.

## SUBJUNCTIVE.

## PRESENT.

That I may fear that cloud of enemies. That he may not  
*nuée* f.  
 answer such absurd criticism. That we may confound the  
*répondre à un* *si* *critique* f. 5\* *confondre*  
 arts with the sciences. That you may have the same end in view.  
 — — \* 2 *tendre à* 1  
 That they may not (be subject) to any body.  
*dépendre de* *personne*

## IMPERFECT.

That I might not melt into tears. That he might (draw a  
 5\* *fondre en*  
 picture of) distressed virtue. That we might affect  
*peindre* art. *malheureux* 2 1 4\* *feindre de*  
 such low sentiments. That you might hear their justi-  
 art. *si* *bas* 2 — 1 5\* *entendre*  
 fication. That they might (wait for) the opinion of sensible  
 — 5\* *attendre* — art. *sensé*  
 persons.  
 f. pl.

# CONJUGATION

## OF THE

### REFLECTIVE VERBS.

#### PARADIGM.

Reflective verbs are conjugated after the model which we give here, and according to the forms of the conjugation to which they belong. The compound tenses are conjugated with *être*, and the participle is put according to the gender and number, either in the masculine or feminine, in the singular or plural.

#### INFINITIVE.

*Se Repentir      To Repent*

#### PARTICIPLES.

PRESENT.			PAST.	
<i>se repentant</i>	<i>repenting</i>		<i>repenti m. -ie f.</i>	<i>repented</i>

#### INDICATIVE.

SIMPLE TENSES.			COMPOUND TENSES.			
PRESENT.			PRESENT.			
<i>I repent</i>			<i>I have repented</i>			
je	<i>me</i>	repens	je	<i>me</i>	<i>suis</i>	} repenti m. or repentie f.
tu	<i>te</i>	repens	tu	<i>t'</i>	es	
il	<i>se</i>	repent	il	<i>s'</i>	est	
elle	<i>se</i>	repent	elle	<i>s'</i>	est	} repentis m or repenties f
nous	<i>nous</i>	repentons	nous	<i>nous</i>	<i>sommes</i>	
vous	<i>vous</i>	repentez	vous	<i>vous</i>	<i>êtes</i>	
ils	<i>se</i>	repellent	ils	<i>se</i>	<i>sont</i>	}
elles	<i>se</i>	repellent	elles	<i>se</i>	<i>sont</i>	

#### Observation.

Here we should recollect that all reflective verbs are conjugated with two pronouns of the same

## SIMPLE TENSES.

## IMPERFECT.

*I did repent*

je	me	repentais
tu	te	repentais
il	se	repentait
nous	nous	repentions
vous	vous	repentiez
ils	se	repentaient

## COMPOUND TENSES.

## PLUPERFECT

*I had repented*

je	m'	étais	} repenti m.
tu	t'	étais	
il	s'	était	} or repentie f.
elle	s'	était	
nous	nous	étions	} repentis m.
vous	vous	étiez	
ils	s'	étaient	} or repenties f.
elles	s'	étaient	

person ; that *je* is always followed by *me* ; *tu* by *te* ; *il, elle, ils, elles*, by *se* ; *nous* by *nous* ; and *vous* by *vous*. In interrogative sentences, the pronoun in subject is the only one that is put after the verb ; and in those that are simply negative, *ne* is put between the two pronouns.

## EXERCISE.

## PRESENT.

I walk every night in the moon-shine. Do we not  
*Se promener tout art. soir m. pl. au clair de la lune*  
 nurse ourselves too much ?  
*s'écouter \**

## PRETERIT INDEFINITE.

Did not Lucretia (put herself to death) ? Ladies, have you been  
*Lucrèce se donner la mort Mesdames*  
 walking long ?  
*long-temps*

## IMPERFECT.

I incessantly encumbered myself with (other people's)  
*sans cesse se tourmenter pour autrui 2 art.*  
 affairs ? Did you not laugh at us ?  
*f. pl. 1 se moquer de*

## PLUPERFECT.

We had condemned ourselves. They (had missed their way) by  
*se condamner s'égarer*  
 their own fault.

## SIMPLE TENSES.

## PRETERIT DEFINITE.

*I repented.*

je	<i>me</i>	repentis
tu	<i>te</i>	repentis
il	<i>se</i>	repentit
nous	<i>nous</i>	repentîmes
vous	<i>vous</i>	repentîtes
ils	<i>se</i>	repentirent

## FUTURE ABSOLUTE.

*I shall repent*

je	<i>me</i>	repentirai
tu	<i>te</i>	repentiras
il	<i>se</i>	repentira
nous	<i>nous</i>	repentirons
vous	<i>vous</i>	repentirez
ils	<i>se</i>	repentiront

## COMPOUND TENSES.

## PRETERIT ANTERIOR.

*I had repented.*

je	<i>me</i>	fus	} repenti m.
tu	<i>te</i>	fus	
il	<i>se</i>	fut	} <i>or</i> repentie f.
elle	<i>se</i>	fut	
nous	<i>nous</i>	fûmes	} repentis m.
vous	<i>vous</i>	fûtes	
ils	<i>se</i>	furent	} <i>or</i> repenties f.
elles	<i>se</i>	furent	

## FUTURE ANTERIOR.

*I shall have repented.*

je	<i>me</i>	serai	} repenti m.
tu	<i>te</i>	seras	
il	<i>se</i>	sera	} <i>or</i> repentie f.
elle	<i>se</i>	sera	
nous	<i>nous</i>	serons	} repentis m.
vous	<i>vous</i>	serez	
ils	<i>se</i>	seront	} <i>or</i> repenties f.
elles	<i>se</i>	seront	

## PRETERIT DEFINITE.

He did not trifle with the public (with impunity). Did they  
*se moquer de impunément*  
 not applaud themselves for their own follies?  
*s'applaudir de sottise f. pl.*

## PRETERIT ANTERIOR.

When she had remembered her fault, she was quite  
 5\* *se souvenir de faute f. ind.-3 tout*  
 ashamed. When you had amused yourself enough you  
*honteux f. h asp. s'amuser assez*  
 went away.  
*se retirer ind.-3*

## FUTURE ABSOLUTE.

Will not these flowers fade? I shall not walk this evening  
*fleur f. se flétrir l soir*  
 in the park.  
*à*



## CONDITIONAL.

## SIMPLE TENSES.

## PRESENT.

*I should repent*

je	<i>me</i>	repentirais
tu	<i>te</i>	repentirais
il	<i>se</i>	repentirait
nous	<i>nous</i>	repentirions
vous	<i>vous</i>	repentiriez
ils	<i>se</i>	repentiraient

## COMPOUND TENSES.

## PRETERIT.

*I should have repented*

je	<i>me</i>	serais	} repenti m. or repentie f.
tu	<i>te</i>	serais	
il	<i>se</i>	serait	
elle	<i>se</i>	serait	} repentis m. or repenties f.
nous	<i>nous</i>	serions	
vous	<i>vous</i>	seriez	
ils	<i>se</i>	seraient	
elles	<i>se</i>	seraient	

## IMPERATIVE.

*Repent (thou)*repens-toi  
qu'il *se* repenterepentons-nous  
repentez-vous  
qu'ils *se* repentent

## SUBJUNCTIVE.

## PRESENT.

*That I may repent*

que*		
je	<i>me</i>	repente
tu	<i>te</i>	repentes
il	<i>se</i>	repente
nous	<i>nous</i>	repentions
vous	<i>vous</i>	repentiez
ils	<i>se</i>	repentent

## PRETERIT.

*That I may have repented*

que			
je	<i>me</i>	sois	} repenti m. or repentie f.
tu	<i>te</i>	sois	
il	<i>se</i>	soit	
elle	<i>se</i>	soit	} repentis m. or repenties f.
nous	<i>nous</i>	soyons	
vous	<i>vous</i>	soyez	
ils	<i>se</i>	soient	
elles	<i>se</i>	soient	

## FUTURE ANTERIOR.

Shall I have misunderstood? Will you have prided yourselves  
*se méprendre*† *l\* s'enorgueillir*

on this trifling advantage?  
*de faible avant—m.*

## CONDITIONAL.

## PRESENT.

Would you (ruin your character) by such an action? Would they  
*se déshonorer tel — f.*

\* *Que* is to be repeated before each person in the subjunctive mood.

† Irregular, like *prendre*, see p. 275.

## SIMPLE TENSES.

## IMPERFECT.

*That I might repent*

que		
je	<i>me</i>	repentisse
tu	<i>te</i>	repentisses
il	<i>se</i>	repentit
nous	<i>nous</i>	repentissions
vous	<i>vous</i>	repentissiez
ils	<i>se</i>	repentissent

## COMPOUND TENSES.

## PLUPERFECT.

*That I might have repented*

que			
je	<i>me</i>	fusse	} repenti m
tu	<i>te</i>	fusses	
il	<i>se</i>	fût	} <i>or</i> repentie f.
elles	<i>se</i>	fût	
nous	<i>nous</i>	fussions	} repentis m
vous	<i>vous</i>	fussiez	
ils	<i>se</i>	fussent	} <i>or</i> repenties f
elles	<i>se</i>	fussent	

(take advantage) of their birth and riches in doing  
*se prévaloir\** *naissance f.* *pron.* *pour inf.-l.*  
 violence to our inclinations?  
*sentiment m. pl.*

## PAST.

Should I not have remembered my promise? Could his hap-  
*4\* se souvenir de promesse f.*  
 piness have so soon vanished?  
*tôt 1\* s'évanouir*

## IMPERATIVE.

O man! remember that thou art mortal. Let us give to ourselves  
*se rendre \**  
 an exact account of our actions. Rest yourselves under the  
*2 compte m. 1 — se reposer à*  
 shade of that oak.  
*ombre f. chène m.*

[But if the imperative sentence be with a negative, the pronoun is placed before the verb, yet after the negative *ne*, and *toi* is changed into *te*.]

Be thou never blind to thy own defects. Let us not deceive  
*\* s'aveugler sur défaut 3\* se séduire*  
 ourselves. Let us not pride ourselves on gifts of fortune.  
*de art. —*

## SUBJUNCTIVE.

## PRESENT.

I wish' them to accustom themselves early to  
*désirer que ils \* s'habituer de bonne heure*  
 work.  
*art.*

\* Like *valoir*, irregular, see p.263.

## PRETERIT.

That you may have been so grossly mistaken.  
*grossièrement se méprendre irr.*

## IMPERFECT.

That he might walk oftener.  
*plus souvent*

## PLUPERFECT.

That thou mightst have started (at the sight of) so wretched  
*s'effrayer de voir malheureux 2*

a man.

1

As there is some difficulty in conjugating pronominal verbs, some few are here selected, and will prove advantageous to practice.

## FIRST CONJUGATION in -er.

<i>s'alarmer</i>	to be alarmed	<i>s'habituer</i>	to get used to
<i>se flatter</i>	{ to flatter one's- self	<i>s'évertuer</i>	to labour to
<i>s'ingérer</i>	{ to intermeddle with	<i>s'imaginer</i>	to fancy
<i>s'occuper</i>	{ to busy one's- self about	<i>se tourmenter</i>	{ to torment one's-self
<i>se hâter</i>	to make haste	<i>s'impatienter</i>	{ to fret, to lose patience
<i>se dépêcher</i>	to be quick at	<i>s'épargner</i>	{ to spare one's- self
<i>se promener</i>	to take a walk	<i>se reposer</i>	to take rest
<i>se coucher</i>	to lie down	<i>se méfier</i>	to mistrust
<i>“ aller se</i>	to go to bed ”	<i>se défier</i>	to distrust
<i>se lever</i>	to get up	<i>se formaliser</i>	to take offence
<i>s'arroger</i>	to arrogate	<i>se réconcilier</i>	to be reconciled
<i>se procurer</i>	{ to provide one's-self	<i>se confesser</i>	to confess
<i>se visiter</i>	{ to visit each other	<i>s'avouer</i>	to avow
<i>s'enrhumer</i>	to catch cold	<i>s'immortaliser</i>	to immortalise
<i>s'enrouer</i>	to grow hoarse	<i>se dorloter</i>	{ to make much of one's-self
<i>s'ennuyer*</i>	to be weary	<i>s'obliger</i>	to bind one's-self
<i>s'orienter</i>	{ to consider where one is	<i>se blesser</i>	to hurt one's-self
<i>s'attribuer</i>	to assume	<i>se laver</i>	to wash
<i>s'entr'aider</i>	{ to help one an- other	<i>s'habiller</i>	to dress
		<i>s'émanciper</i>	{ to take too much liberty

\* See p. 248, conjugation of irregular verbs.

N. B.—The figures B 1, B 2, B 3, B 4, B 5, indicate the respective branch to which the verb is to be referred, and the asterisk refers to the conjugation of irregular verbs.

SECOND CONJUGATION in *-ir*.

B 1. <i>s'assoupir</i>	to grow sleepy	B 1. <i>s'applaudir</i>	to applaud
B 2. <i>se ressentir</i>	to resent	B 1. <i>se nantir</i>	{ to secure to one's-self
B 4. <i>s'abstenir</i>	to abstain	* <i>s'enquérir</i>	to inquire
* <i>se servir</i>	to make use of	B 3. <i>s'entr'ouvrir</i>	to open
B 4. <i>se souvenir</i>	to remember	B 1. <i>s'enorgueillir</i>	to grow proud
* <i>s'endormir</i>	to fall asleep	B 1. <i>se réjouir</i>	to rejoice
* <i>se recueillir</i>	to meditate		
B 1. <i>s'évanouir</i>	to faint away		

THIRD CONJUGATION in *-oir*.

<i>s'apercevoir</i>	to perceive	* <i>s'émouvoir</i>	{ to move, to affect
* <i>se pourvoir</i>	{ to make appli- cation	* <i>s'entrevoir</i>	{ to meet one another
* <i>se prévaloir</i>	{ to avail one's- self	* <i>se savoir gré</i>	{ to be pleased with one's-self
* <i>s'asseoir</i>	to sit down		
* <i>se voir</i>	to see each other		

FOURTH CONJUGATION in *-re*.

B 5. <i>se défendre</i>	{ to defend one's- self	B 5. <i>se rendre</i>	to surrender
B 1. <i>se taire</i>	to be silent	B 5. <i>se rendre</i>	{ to give an ac- count to one's- self
B 2. <i>se repaître</i>	to feed upon	<i>compte</i>	
B 3. <i>se conduire</i>	{ to conduct one's-self	* <i>se prescrire</i>	to prescribe
B 5. <i>se morfondre</i>	to grow cold	B 2. <i>se mécon- naître</i>	{ to forget one's- self
B 5. <i>se perdre</i>	{ to lose one's- self	* <i>se dire</i>	{ to say to one's- self
B 4. <i>se con- traindre</i>	{ to constrain one's-self		

## EXAMPLE OF A PRONOMINAL VERB USED NEGATIVELY.

## INFINITIVE.

## SIMPLE TENSES.

## PRESENT.

*Not to remember**Ne pas se souvenir*

## COMPOUND TENSES.

## PAST.

*Not to have remembered**Ne pas s' être souvenu*

## PARTICIPLES.

*Not remembering**Ne se souvenant pas**Not having remembered**Ne s' étant pas souvenu*

## INDICATIVE.

*I do not remember*

je	ne me	souviens	pas
tu	ne te	souviens	pas
il	ne se	souvient	pas

nous	ne nous	souvenons	pas
vous	ne vous	souvenez	pas
ils	ne se	souviennent	pas

*I have not remembered*

je	ne me	suis	pas	} sou-
tu	ne t'	es	pas	
il	ne s'	est	pas	} or
elle	ne s'	est	pas	
nous	ne nous	sommes	pas	} sou-
vous	ne vous	êtes	pas	
ils	ne se	sont	pas	} or
elles	ne se	sont	pas	

## IMPERFECT.

*I did not remember*

je	ne me	souvenais	pas
tu	ne te	souvenais	pas

etc. etc.

## PRETERIT.

*I remembered not*

je	ne me	souviens	pas
----	-------	----------	-----

## FUTURE.

*I shall or will not remember*

je	ne me	souviendrai	pas
----	-------	-------------	-----

## PLUPERFECT.

*I had not remembered*

je	ne m'	étais	pas	} sou-
tu	ne t'	étais	pas	

etc. etc.

## PRETERIT DEFINITE.

*I had not remembered*

je	ne me	fus	pas	souvenu
----	-------	-----	-----	---------

## FUTURE ANTERIOR.

*I shall or will not have remembered*

je	ne me	serai	pas	souvenu
----	-------	-------	-----	---------

## CONDITIONAL.

## PRETERIT.

*I should not remember*

je	ne me	souviendrais	pas
----	-------	--------------	-----

## PAST.

*I should not have remembered*

je	ne me	serais	pas	souvenu
----	-------	--------	-----	---------



## SUBJUNCTIVE.

## SIMPLE TENSES.

## PRESENT.

*That I may not remember*  
que je ne me souviennne pas

## IMPERFECT.

*That I might not remember.*  
que je ne me souvenisse pas

## COMPOUND TENSES.

## PAST.

*That I should not have remembered*  
que je ne me sois pas souvenu

## PLUPERFECT.

*That I might not have remembered*  
que je ne me fusse pas souvenu

## IMPERATIVE.

<i>ne</i>	<i>te</i>	souviens	<i>pas</i>	remember (thou) not
qu'il	<i>ne se</i>	souviennne	<i>pas</i>	let him not remember
<i>ne</i>	<i>nous</i>	souvenons	<i>pas</i>	let us not remember
<i>ne</i>	<i>vous</i>	souvenez	<i>pas</i>	remember ye not
qu'ils	<i>ne se</i>	souviennent	<i>pas</i>	let them not remember

We say in French *se ressouvenir de quelque chose* and *se rappeler quelque chose*, to remember something; *se ressouvenir* is always followed by the preposition *de*, but not *se rappeler*.

## OF A PRONOMINAL VERB USED INTERROGATIVELY.

## INDICATIVE.

## PRESENT.

*Do I remember*

*me* souviens-je  
*te* souviens-tu  
*se* souvient-il  
  
*nous* souvenons-nous  
*vous* souvenez-vous  
*se* souviennent-ils

## IMPERFECT.

*Was I remembering*

*me* souvenais-je  
*te* souvenais-tu

## PRETERIT INDEFINITE.

*Have I remembered*

*me* suis-je souvenu  
*t'* es-tu souvenu  
*s'* est-il souvenu  
*s'* est-elle souvenue  
*nous* sommes-nous souvenus  
*vous* êtes-vous souvenus  
*se* sont-ils souvenus  
*se* sont-elles souvenues

## PLUPERFECT.

*Had I remembered*

*m'* étais-je souvenu  
*t'* étais-tu souvenu

## SIMPLE TENSES.

## PRETERIT DEFINITE.

*Did I remember*

<i>me</i>	souvins-je
<i>te</i>	souvins-tu

## FUTURE.

*Shall I remember*

<i>me</i>	souviendrai-je
<i>te</i>	souviendras-tu

## COMPOUND TENSES.

## PRETERIT ANTERIOR.

*Had I remembered*

<i>me</i>	fus-je	souvenu
<i>te</i>	fus-tu	souvenu

## FUTURE ANTERIOR.

*Shall I have remembered*

<i>me</i>	serai-je	souvenu
<i>te</i>	seras-tu	souvenu

## CONDITIONAL.

## PRESENT.

*Should I remember*

<i>me</i>	souviendrais-je
<i>te</i>	souviendrais-tu

## PAST.

*Should I have remembered*

<i>me</i>	serais-je	souvenu
<i>te</i>	serais-tu	souvenu

N. B.—The subjunctive mood is not used interrogatively.

## OF A PRONOMINAL VERB CONJUGATED INTERROGATIVELY AND NEGATIVELY.

*S'endormir* to fall asleep

## INDICATIVE.

## PRESENT.

*Do I not fall asleep*

<i>ne m'</i>	endors-je	<i>pas ?</i>
<i>ne t'</i>	endors-tu	<i>pas ?</i>
<i>ne s'</i>	endort-il	<i>pas ?</i>

<i>ne nous</i>	endormons-nous	<i>pas ?</i>
<i>ne vous</i>	endormez-vous	<i>pas ?</i>
<i>ne s'</i>	endorment-ils	<i>pas ?</i>

## IMPERFECT.

*Was I not falling asleep*

<i>ne m'</i>	endormais-je	<i>pas</i>
--------------	--------------	------------

## PRETERIT.

*Have I not fallen asleep*

<i>ne me</i>	suis-je	<i>pas</i>
<i>ne t'</i>	es-tu	<i>pas</i>
<i>ne s'</i>	est-il	<i>pas</i>
<i>ne s'</i>	est-elle	<i>pas</i>
<i>ne nous</i>	sommes-nous	<i>pas</i>
<i>ne vous</i>	êtes-vous	<i>pas</i>
<i>ne se</i>	sont-ils	<i>pas</i>
<i>ne se</i>	sont-elles	<i>pas</i>

endormi m. ie f.

## PLUPERFECT.

*Had I not fallen asleep*

<i>ne m'étais-je</i>	<i>pas endormi</i>
----------------------	--------------------

And so on through all the verb, except in the subjunctive mood.

*Avoir* WITH PERSONAL OBJECTIVE PRONOUNS.

<i>I have it</i>	<i>I had not them</i>	<i>Had I some</i>
je l'ai	je ne les avais pas	en eus-je
tu l'as	tu ne les avais pas	en eus-tu
il l'a	etc. etc.	etc. etc.
nous l'avons		
vous l'avez		
ils l'ont		

IMPERATIVE (*Affirmative.*)

<i>Have it m.</i>	<i>Have it f.</i>
aie le	aie la
qu'il l'ait	qu'elle l'ait
ayons le	ayons la
ayez le	ayez la
qu'ils l'aient	qu'elles l'aient

IMPERATIVE (*Negative.*)

<i>Do not have it</i>	<i>Do not have them</i>	<i>Do not have any</i>
ne l'aie pas	ne les aie pas	n'en aie pas
qu'il or } ne l'ait pas	qu'il ne les ait pas	qu'il n'en ait pas
qu'elle } etc. etc.		etc. etc.
ne l'ayons pas		
ne l'ayez pas		
qu'ils or } ne l'aient pas		
qu'elles }		

*Avoir* WITH THE PRONOUN *y*.

*N'avez-vous pas froid aux mains ? Oui, j'y ai froid*  
 Are not your hands cold ? Yes, they are

<i>Affirmative</i>	<i>Interrogative</i>	<i>Neg. and Inter.</i>
j' y ai froid	y ai-je froid	n'y ai-je pas froid
tu y as froid	y as-tu froid	n'y as-tu pas froid
il y a froid	y a-t-il froid	n'y a-t-il pas froid

*Etre* WITH THE PRONOUN *le*.

<i>I am so</i>	<i>I am not so</i>
je le suis	je ne le suis pas
tu l'es	tu ne l'es pas
il l'est	il ne l'est pas
nous le sommes	nous ne le sommes pas
vous l'êtes	vous ne l'êtes pas
ils le sont	ils ne le sont pas

<i>Am I so</i>	<i>Am I not so</i>
<i>le suis-je</i>	<i>ne le suis-je pas</i>
<i>t' es-tu</i>	<i>ne t' es-tu pas</i>
<i>t' est-il</i>	<i>ne t' est-il pas</i>
<i>le sommes-nous</i>	<i>ne le sommes-nous pas</i>
<i>t' êtes-vous</i>	<i>ne t' êtes-vous pas</i>
<i>le sont-ils</i>	<i>ne le sont-ils pas</i>

WITH THE PRONOUN *en*.

<i>I am sorry for it</i>	Negative
<i>j' en suis fâché</i>	<i>je n'en suis pas fâché</i>
<i>tu en es fâché</i>	<i>tu n'en es pas fâché</i>
<i>il en est fâché</i>	<i>il n'en est pas fâché</i>
Interrogative	Neg. and Inter.
<i>en suis-je fâché</i>	<i>n'en suis-je pas fâché</i>
<i>en es-tu fâché</i>	<i>n'en es-tu pas fâché</i>
<i>en est-il fâché</i>	<i>n'en est-il pas fâché</i>

WITH THE PRONOUN *y*.

Affirmative, <i>I am there</i>	Negative, <i>I am not there</i>
<i>j' y suis</i>	<i>je n'y suis pas</i>
<i>tu y es</i>	<i>tu n'y es pas</i>
<i>il y est</i>	<i>il n'y est pas</i>
Interrogative, <i>Am I there</i>	Neg. & Int. <i>Am I not there</i>
<i>y suis-je</i>	<i>n'y suis-je pas</i>
<i>y es-tu</i>	<i>n'y es-tu pas</i>
<i>y est-il</i>	<i>n'y est-il pas</i>

## IMPERATIVE.

Affirmative, <i>Be there</i>	Negative, <i>Do not be there</i>
<i>sois-y</i>	<i>n'y sois pas</i>
<i>qu'il y soit</i>	<i>qu'il n'y soit pas</i>
<i>soyons-y</i>	<i>n'y soyons pas</i>
<i>soyez-y</i>	<i>n'y soyez pas</i>
<i>qu'ils y soient</i>	<i>qu'ils n'y soient pas</i>

## CONJUGATION

OF THE

## PASSIVE VERBS.

There is only one conjugation for all passive verbs. To conjugate them, we have only to add to the tenses of the verb *être* the participle past of the verb active, in the masculine or feminine, in the singular or plural, according to the gender or number of the substantive or pronoun which the participle is related to, as

## Singular.

<i>je suis aimé</i> or <i>aimée</i>	I am loved
<i>tu étais estimé</i> or <i>estimée</i>	thou wast esteemed
<i>il fut chéri</i>	he was beloved
<i>elle fut chérie</i>	she was beloved
<i>vous auriez été aperçu</i> or <i>aperçue</i>	you would have been perceived

## Plural.

<i>nous avons été loués</i> or <i>loués</i>	we have been praised
<i>vous eûtes été recherchés</i> or <i>recherchées</i>	you had been sought after
<i>ils seraient craints et respectés</i>	they would be feared and respected

and so on through all the tenses of the verb *être*.

*The above Sentences with a Negative and the Particle EN.*

## Singular.

<i>je n'en suis pas aimé</i>	I am not loved by him or them
<i>tu n'en étais pas estimé</i>	thou wast not esteemed by him
<i>il n'en fut pas chéri</i>	he was not cherished by her
<i>vous n'en auriez pas été aperçu</i>	you would not have been perceived by them

## Plural.

<i>nous n'en avons pas été loués</i>	we have not been praised for it
<i>vous n'en eûtes pas été recherchés</i>	you had not been sought after
<i>ils n'en seraient ni craints ni respectés</i>	they would be neither feared nor respected by them



## INTERROGATIVELY AND NEGATIVELY.

## Singular.

<i>n'en suis-je pas aimé ?</i>	am I not loved by him, her, &c. ?
<i>n'en étais-tu pas estimé ?</i>	wast thou not esteemed for it ?
<i>n'en fut-elle pas chérie ?</i>	was she not beloved by him ?
<i>n'en auriez-vous pas été aperçu ?</i>	would you not have been perceived by him ?

## Plural.

<i>n'en avons-nous pas été loués ?</i>	have we not been praised by them ?
<i>n'en eûtes-vous pas été recherchés ?</i>	had you not been sought after ?
<i>n'en seraient-ils pas craints et respectés ?</i>	would they not be feared and respected by them ?

## EXERCISE.

1. I am loved by every body. My mother was much revered,  
*de tout le monde*  
 and my father feared and respected. That king was beloved by  
*Ce ind.-2*  
 his people. I hope we shall be praised ; but you  
*espérer que 1 en 2 3 1 pron.*  
 will be blamed for it. I wish the doors were opened,  
*3 4 2 désirer cond.-1 que sub.-2 past par. f.*  
 and the windows shut. Thou hadst been apprised of it  
*fermer inf.-3 f. 1 ind.-3 informer inf.-3 2*  
 when he had been bitten by the mad dog. I suspect the  
*être ind.-3 mordre inf.-3 2 1 m. douter que*  
 artifice will have been discovered. Suppose the lights  
*m. subj.-3 découvrir inf.-3 Supposé que 4*  
 had been put out ?  
*on 1 2 avoir sub.-1 \* 3 éteindre inf.-3*

2. That young lady is so mild, so polite, and so kind, that  
*demoiselle doux bon que*  
 she is beloved by every body. He performed with (so much)  
*f. de jouer ind.-3 tant de*  
 skill that he was universally applauded. He is known by  
*que ind.-3 inf.-3 ne connaître*  
 nobody. How many countries, unknown to the ancients, have  
*que de pays des \**  
 been discovered by modern navigators ?  
*inf.-3 2 1*

## CONJUGATION

OF THE

## NEUTER VERBS.

Neuter verbs are those which cannot have a direct regimen; they are conjugated with the auxiliary verb *avoir* in their compound tenses, excepting the following which take *être*; those marked with an asterisk take either, according to their signification.

<i>aller</i>	to go	<i>venir</i>	to come
<i>accourir</i>	to run to	<i>revenir</i>	to come back
<i>arriver</i>	to arrive	<i>devenir</i>	to become
† <i>choir</i>	to fall	<i>redevenir</i>	to become again
<i>déchoir</i> *	to decay	<i>avenir</i>	to happen
<i>échoir</i> *	to become due	<i>intervenir</i>	to intervene
<i>monter</i> *	to go up	<i>parvenir</i>	to attain
<i>descendre</i> *	to go down	<i>provenir</i>	to come from
<i>remonter</i> *	to go up again	<i>survenir</i>	to befall
<i>redescendre</i>	to go down again	<i>disconvenir</i>	to deny, disown
<i>entrer</i> *	to enter	<i>naître</i>	to be born
<i>rentrer</i> *	to come in again	<i>mourir</i>	to die
<i>retourner</i>	to return	<i>décéder</i> *	to die
<i>tomber</i>	to fall	<i>éclore</i> *	{ to be hatched,
<i>retomber</i>	to fall again		{ to blow
<i>partir</i>	to set out	<i>accoucher</i> *	{ to be brought
<i>repartir</i>	to set out again		{ to bed
<i>rester</i>	to stay	<i>demeurer</i> *	to stay, remain
<i>échapper</i> *	to escape	<i>apparaître</i> *	to appear
<i>expirer</i> *	to expire	<i>périr</i> *	to perish
<i>passer</i> *	to pass away	<i>résulter</i> *	to result
<i>sortir</i> *	to go out	<i>convenir</i> *	to agree, to suit
<i>ressortir</i>	to go out again	<i>contrevenir</i> *	to contravene
<i>aborder</i> *	to land, &c.		

*Observation.*

The participles of the neuter verbs which take

† Used only in the infinitive mood, and seldom in the past participle.

*être* for auxiliary, must agree in gender and number with their subject, as

*je suis tombé or tombée*  
*quand tu fus venu or venue*  
*il était arrivé avant moi*  
*elle était déjà arrivée*  
*ma sœur était partie avant lui*  
*nous serons revenus or revenues*  
*quand vous serez descendus ou*  
*descendues*

*ils seraient repartis* }  
*elles seraient reparties* }  
*vos sœurs étaient sorties, sont-elles*  
*à présent rentrées ?*

*cela lui est échu en partage*  
*cette maison m'a convenu et je suis*  
*convenu du prix*

*il n'en est pas disconvenu*  
*cette chose m'est échappée de la*  
*mémoire, de la main*

*la trêve est expirée*  
*les délais sont expirés*  
*elle a expiré dans les bras de sa*  
*mère*

*qu'a-t-il résulté de là ? qu'en est-il*  
*résulté ?*

*tous ceux qui étaient sur ce vais-*  
*seau ont péri, ou sont périés*  
*a-t-on descendu le vin à la cave ?*

*le baromètre a descendu de quatre*  
*degrés pendant la journée*

*les actions ont monté beaucoup*  
*je n'ai pas remonté ma montre*

*il a monté quatre fois à sa chambre*  
*pendant la journée*

*il est monté dans sa chambre, et il y*  
*est resté*

I have fallen  
 when thou hadst come  
 he had arrived before me  
 she had already arrived  
 my sister had set off before him  
 we shall have returned  
 when you shall have come down

they would have set off again  
 your sisters went out, are they  
 now come back ?

that fell to his lot  
 that house suited me and I have  
 agreed about the price

he did not deny it  
 that thing escaped from my me-  
 mory, dropped from my hand

the truce has expired  
 the delays have expired  
 she expired in the arms of her  
 mother

what has been the result or con-  
 sequence of it ?

all those that were on board of  
 that ship have perished  
 have they carried down the wine  
 into the cellar

the barometer fell four degrees  
 during the day

the stocks rose very much  
 I have not wound up my watch

he went up to his room four  
 times in the course of the day

he is gone up to his room, and  
 has remained there

## EXERCISE.

They came to see us with the greatest haste. When  
 ind.-4 \* *voir* *empressement* *Quand*  
 did they arrive ? That estate fell to his  
 est-ce que *arriver* ind.-4 *terre f. lui est échu en \**  
 lot. He fell from his horse, but happily received  
*partage* *tomber* ind.-4 \* *il — ind.-4*  
 only a slight contusion on the knee.  
 ne que *léger* — f. à *genou m.*

# CONJUGATION

## OF THE

### IMPERSONAL VERB

#### *FALLOIR*, TO BE NECESSARY.

---

#### INFINITIVE.

*Falloir*      to be necessary

#### PARTICIPLES.

#### PAST.

*avoir fallu*      to have been, &c. | *fallu, ayant fallu* having been, &c.

#### INDICATIVE.

##### SIMPLE TENSES.

##### PRESENT.

it must or it is necessary  
*il faut*

##### IMPERFECT.

it was necessary  
*il fallait*

##### PRETERIT DEFINITE.

it was necessary  
*il fallut*

##### FUTURE ABSOLUTE.

it will be necessary  
*il faudra*

##### COMPOUND TENSES.

##### PRETERIT INDEFINITE.

it has been necessary  
*il a fallu*

##### PLUPERFECT.

it had been necessary  
*il avait fallu*

##### PRETERIT ANTERIOR.

it had been necessary  
*il eut fallu*

##### FUTURE ANTERIOR.

it will have been necessary  
*il aura fallu*

#### CONDITIONAL.

##### PRESENT.

it would be necessary  
*il faudrait*

##### PAST.

it would have been necessary  
*il aurait fallu*

#### SUBJUNCTIVE.

##### PRESENT.

that it may be necessary  
*qu'il faille*

##### IMPERFECT.

that it might be necessary  
*qu'il fallût*

##### PRETERIT.

that it may have been necessary  
*qu'il ait fallu*

##### PLUPERFECT.

that it might have been necessary  
*qu'il eût fallu*

*Observation.*

*Il* denotes an impersonal verb as in *falloir*, used only in the third person singular, when a *noun* or substantive cannot properly supply its place; for instance, in speaking of a child, we say, *il joue*, he plays; the verb here *il joue*, is not impersonal, because in the room of the word *il*, we may put *l'enfant*, the child, and say *l'enfant joue*, the child plays; but such substitution cannot take place when the verb is truly impersonal. We here subjoin a list of those which are frequently used in common conversation.

			Infinitive
<i>il pleut</i>	it rains	from	<i>pleuvoir</i>
<i>il neige</i>	it snows	...	<i>neiger</i>
<i>il grêle</i>	it hails	...	<i>grêler</i>
<i>il tonne</i>	it thunders	...	<i>tonner</i>
<i>il éclaire</i>	it lightens	...	<i>éclairer</i>
* <i>il gèle</i>	it freezes	...	<i>geler</i>
* <i>il dégèle</i>	it thaws	...	<i>dégeler</i>
<i>il arrive</i>	it happens	...	<i>arriver</i>
<i>il sied</i>	it is becoming	...	<i>seoir</i> (obsolete)
<i>il bruine</i>	it drizzles	...	<i>bruiner</i>
<i>il importe</i>	it matters	...	<i>importer</i>
<i>il semble</i>	it seems	...	<i>sembler</i>
<i>il paraît</i>	it appears	...	<i>paraître</i>
<i>il suffit que</i>	it suffices	...	<i>suffire</i>
<i>il convient</i>	it becomes	...	<i>convenir</i>
<i>il s'ensuit que</i>	it follows	...	<i>s'ensuivre</i>
<i>il est à-propos</i>	it is proper	...	<i>être</i>
<i>il faut</i>	it is necessary	...	<i>falloir</i>
<i>il y a</i>	there is or are	...	<i>avoir</i>

*Observation.*

The above impersonal verbs are all conjugated in the third person singular like *falloir*, but by referring to the conjugation which they belong to; for instance, those in *er* to the first, in *ir* to the second, in *oir* to the third, and in *re* to the fourth.

\* These verbs having *appeler* for their paradigm, ought to double the letter *l* when followed by an *e* mute, as *il gelle*, *il dégelle*.—Noël and Chapsal.



In the following exercises upon the verbs, the tenses will no longer be marked separately; the learner must refer to the explanatory table of abbreviations, page 279.

## EXERCISE.

Does it rain this morning? Did it hail last  
*pleuvoir matin m. gréler ind.-4 art. dernier 2*  
 night? It does not snow. I thought it had thundered.  
*f. I neiger croyais que tonner ind.-6*  
 Does it not lighten? The wind has thawed the river. Is  
*éclairer dégeler inf.-3 rivière f. fait-*  
 it cold or warm? It is horribly cold. Do you think it  
*il froid chaud faire horriblement croire que*  
 freezes? Must he fall? That is  
*geler falloir ind.-7 que succomber subj.-1 de cela 4 il y avoir 1*  
 ten years ago. It is a remarkable thing. It was a terrible hur-  
*2 an pl. 3 \* ce ce ind.-2 — 2 ou-*  
 ricane. It is ten o'clock. There are few real talents. It (was  
*ragan 1 il heure pl. il y a peu de — il ne*  
 not my friend's fault) that it was not so. It will freeze  
*tenir à mon ami la chose subj.-2 ne ainsi*  
 long. I do not think it; it seems, on the contrary, that it  
*long-temps le crois à contraire*  
 thaws. It happened as they feared. It is fit to act so.  
*arriver ind.-3 ce que on ind.-2 convenir de*  
 It (was of great importance) to succeed. Would it be proper to  
*importer beaucoup m. 2 de être à-propos de*  
 write to your friends? It appears that he has not attended to  
*s'occuper de*  
 that business. Perhaps it (would be) better to (give up) the  
*voudrait \* abandonner*  
 undertaking. It was sufficient to know his opinion. There  
*entreprise suffire ind.-2*  
 was yesterday a council of war.  
*ind.-3 hier conseil*

VARIOUS WAYS OF CONSTRUING *Falloir*.

<i>Il faut que</i>	it is requisite or necessary that
<i>Il me faut</i>	I must or I want

## EXAMPLES.

<i>il faut que je vende ma maison,</i>	it is necessary that I may sell my
or	house
<i>il me faut vendre ma maison</i>	I must sell my house
<i>il me faut une grammaire</i>	I want a grammar

N.B.—*Il faut que* with the subjunctive mood, is a better construction than *il me faut* followed by the infinitive. I want may be also translated by *j'ai besoin de*, which expression conveys the same meaning as *il me faut* followed by a substantive.

## EXERCISE.

You *must* speak to him about that affair. It *was necessary* for  
 subj.-1 de f. ind.-2 que \*  
 him to consent to that bargain. We *were obliged* to (set out)  
 il \* subj.-2 marché m. ind.-3 partir subj.-2  
 immediately. Children *should* learn every day something by  
*sur le champ* art. cond.-1 subj.-2  
 heart. *Shall* I suffer patiently such *an* insult? He *must* have  
 ind.-7 subj.-1 2 1 cond.-2 \*  
 been a blockhead not to understand such easy rules.  
 subj.-2 sot 2 pour 1 comprendre inf.-1 des si 2 3 règle f. 1  
 (How much) do you want? He does what is *requisite*. Do that  
 combien fait faites  
 as it (should be). What *must* he have for his trouble? You are  
 ind.-1 que 2 lui 1 \* peine f.  
 the man I want. Do not give me any more bread, I have  
 que \* de en  
 already more than I want. I *need* not ask you whether you will  
 déjà ne m'en \* inf.-1 si  
 come. I do not think that it is necessary to be a conjuror to  
 crois il subj.-1 \* sorcier pour  
 guess his motives. I could not suspect that I *ought* to ask  
 deviner motif pouvais soupçonner subj.-2 \* inf.-1  
 pardon for a fault I have not committed.  
 — de faute f. que commise

## CONJUGATION

OF THE

IMPERSONAL VERB, *Y Avoir*, There to be

## INFINITIVE.

PRESENT	<i>y avoir</i>	there to be
PAST	<i>y avoir eu</i>	there to have been

## PARTICIPLES.

PRESENT	<i>y ayant</i>	there being
PAST	<i>y ayant eu</i>	there having been

## INDICATIVE.

PRESENT	<i>il y a</i>	there is or there are
PRETERIT INDEF.	<i>il y a eu</i>	there has been, or there have been
IMPERFECT	<i>il y avait</i>	there was or there were
PLUPERFECT	<i>il y avait eu</i>	there had been
PRETERIT DEF.	<i>il y eut</i>	there was or there were
PRETERIT ANT.	<i>il y eut eu</i>	there had been
FUTURE ABSOLUTE	<i>il y aura</i>	there will be
FUTURE ANTERIOR	<i>il y aura eu</i>	there will have been

## CONDITIONAL.

PRESENT	<i>il y aurait</i>	there would be
PAST	<i>il y aurait eu</i>	there would have been

## SUBJUNCTIVE.

PRESENT	<i>qu'il y ait</i>	that there may be
PRETERIT	<i>qu'il y ait eu</i>	that there may have been
IMPERFECT	<i>qu'il y eût</i>	that there might be
PLUPERFECT	<i>qu'il y eût eu</i>	that there might have been

N.B.—This verb in English may be used in the plural; in French it is always in the singular.

## EXERCISE.

*There must be* a great difference of age between those two  
*il doit* — f.

persons. *There being* (so many) vicious people in this world,  
*tant de* — 2 *gens m. pl. 1*

is it astonishing that *there are* so many persons who become the  
*étonnant* subj.-1 *devenir*

victims of the corruption of the age? *It is a thousand*  
*perversité f. siècle m. \* mille à parier*  
 to one that he will not succeed. *There would be more*  
*contre réussir d<sub>e</sub>*  
 happiness if (every one) knew how to moderate his desires. *I*  
*bonheur chacun savait \* \* modérer désir*  
 did not think that *there could be* (any thing) to blame in his  
*croyais subj.-2 rien reprendre*  
 conduct. *There would not be* so many duels, did people reflect  
*conduite f. — si l'on réfléchir*  
 that one of the first obligations of a Christian is to forgive  
*ind.-2 f. — f. Chrétien de pardonner*  
 injuries. Could *there be* a king more happy than this, who  
*art. pourrait-il celui*  
 has always been the father of his subjects?  
*sujet*

## OF THE IRREGULAR VERBS.

## IRREGULAR VERBS OF THE FIRST CONJUGATION.

The only irregular verbs of the first conjugation are *aller* and *envoyer*.

*ALLER*, TO GO.

## INFINITIVE.

## SIMPLE TENSES.

## PRESENT.

To go  
*Aller*

## COMPOUND TENSES.

## PAST.

To have gone  
*avoir été, être allé m. allée f.*

## PARTICIPLES.

going  
*allant*

gone  
*été allé m. allée f.*

## INDICATIVE.

## SIMPLE TENSES.

## PRESENT.

I go

*je vais**tu vas**il va**nous allons**vous allez**ils vont*

## IMPERFECT.

I did go

*j'allais*

## PRETERIT.

I went

*j'allai* or *je fus*

## FUTURE ABSOLUTE.

I will go

*j'irai*

## COMPOUND TENSES.

## PRETERIT INDEFINITE.

I have gone

*je suis allé**tu es allé**il est allé**nous sommes allés**vous êtes allés**ils sont allés*

## PLUPERFECT.

I had gone

*j'étais allé*

## PRETERIT ANTERIOR.

I had gone

*je fus allé*

## FUTURE ANTERIOR.

I should have gone

*je serai allé*

## CONDITIONAL.

## PRESENT.

I should go

*j'irais*

## PAST.

I should have gone

*je serais allé*

## IMPERATIVE.

## Singular

*va*

go (thou)

*qu'il aille*

let him go

## Plural

*allons*

let us go

*allez*

go ye

*qu'ils aillent*

let them go

## SUBJUNCTIVE.

## PRESENT.

That I may go

*que j'aille**que tu ailles**qu'il aille**que nous allions**que vous alliez**qu'ils aillent*

## PRETERIT INDEFINITE.

I may have gone

*que je sois allé**que tu sois allé**qu'il soit allé**que nous soyons allés**que vous soyez allés**qu'ils soient allés*



## SIMPLE TENSES.

## IMPERFECT.

That I might go  
*que j'allasse*  
*que tu allasses*  
*qu'il allât*  
*que nous allussions*  
*que vous allassiez*  
*qu'ils allassent*

## COMPOUND TENSES.

## PLUPERFECT.

That I might have gone  
*que je fusse allé*  
*que tu fusses allé*  
*qu'il fût allé*  
*que nous fussions allés*  
*que vous fussiez allés*  
*qu'ils fussent allés*

## Observation.

We sometimes use, through custom, the preterit definite of the indicative and the imperfect of the subjunctive of the verb *être*, instead of the same tenses of the verb *aller*, as *je fus*, *tu fus*, etc., *que je fusse*, *que tu fusses*, etc.

## S'EN ALLER, TO GO AWAY.

## INFINITIVE.

## SIMPLE TENSES.

## PRESENT.

*s'en aller*      *to go (away)*

## COMPOUND TENSES.

## PAST

*s'en être allé* *to have gone (away)*

## PARTICIPLES.

*s'en allant*      *going (away)*

{ *en allé*      *gone (away)*  
 { *s'en étant allée* *having gone away*

## INDICATIVE.

## PRESENT.

*je*      (*m'*    *en*) *vais or vas*  
*tu*      (*t'*    *en*) *vas*  
*il or* } (*s'*    *en*) *va*  
*elle* }  
*nous* (*nous en*) *allons*  
*vous* (*vous en*) *allez*  
*ils or* } (*s'*    *en*) *vont*  
*elles* }

*je*      (*m'*    *en*) *suis*  
*tu*      (*t'*    *en*) *es*      } *allé or*  
*il or* } (*s'*    *en*) *est*      } *allée*  
*elle* }  
*nous* (*nous en*) *sommes*  
*vous* (*vous en*) *êtes*      } *allés or*  
*ils or* } (*s'*    *en*) *sont*      } *allées*  
*elles* }

SIMPLE TENSES.			IMPERFECT.	COMPOUND TENSES.		
je	(m' en)	allais		je	(m' en)	étais allé
			PRETERIT.			
je	(m' en)	allai		je	(m' en)	fus allé
			FUTURE.			
je	(m' en)	irai		je	(m' en)	serai allé
CONDITIONAL.						
je	(m' en)	irais		je	(m' en)	serais allé

## IMPERATIVE.

AFFIRMATIVE			NEGATIVE		
va	(t' en)		ne (t' en)	va	} pas
qu'il	(s' en)	aille	ne (s' en)	aille	
allons	(nous en)		ne (nous en)	allons	
allez	(vous en)		ne (vous en)	allez	
qu'ils	(s' en)	aillent	ne (s' en)	aillent	

## SUBJUNCTIVE.

que			PRESENT.						
je	(m'	en)	aille	je	(m'	en)	sois	} allé or allée	
tu	(t'	en)	ailles	tu	(t'	en)	sois		
il or	}	(s'	en)	il or	}	(s'	en)		soit
elle				elle					
nous	(nous	en)	allions	nous	(nous	en)	soyons	} allés or allées	
vous	(vous	en)	alliez	vous	(vous	en)	soyez		
ils or	}	(s'	en)	ils or	}	(s'	en)		soient
elles				elles					
que			IMPERFECT.						
je	(m'	en)	allassé	je	(m'	en)	fusse	allé	

## EXERCISE.

Will you go this evening into the country? Perhaps. I am  
*soir à campagne f.*  
 going before to pay some visits, and if I be early  
*auparavant \* faire ind.-l de bonne heure 2*  
 (at liberty) I shall certainly go home. Go thither with  
*libre l s'en aller chez-moi*  
 thy brother. Go and do that errand. Go thither and put  
*\* faire commission f. \* mettre*  
 every thing in order. Let him go to church on holy-  
*en art. église f. \* art. jour pl. de*

days. By keeping those flowers too long in the same water they  
*fête garder f.*

will stink. I shall send spring flowers to those ladies.  
*de art. printanier 2 f.-pl. dame f.-pl.*

I would go to Rome, if I could. We would (send back) our  
*pouvoir ind.-2 renvoyer*

horses. Let us not lightly judge of intentions. Did they  
*légèrement art. —*

not neglect their friends? They threatened with their anger. He  
*négliger menacer de colère f.*

spends his estate extravagantly. The bees were there  
*employer bien en folles dépenses abeille f.-pl. \* y*

(sucking) the cups of the flowers. Why do they go away  
*sucer ind.-2 calice pourquoi*

so soon? My brother and sister went yesterday to Windsor  
*pron.*

I shall not go (any more) a hunting.  
*plus à \* art. chasse f.*

### Observation.

*Je fus, j'ai été, j'avais été, j'aurais été*, are not synonymes of *j'allai, je suis allé, j'étais allé, je serais allé*. The former serve to express the fact of having gone, and the latter the fact of being gone; for instance, *il est allé en Amérique*, he is gone to America, means that the person who is gone is not yet returned; but in the following sentence, *il a été en Amérique*, he has been in America, conveys the idea of having returned from the place mentioned.

The imperative *va* takes an *s* by euphony when followed by *y* or by *en*, as *vas-y, go thither; vas en savoir des nouvelles*, go to hear some tidings of it; however, it takes no *s* when *y* is followed by a verb, as *va y donner ordre*, go and order that affair.—See p. 249.

*Puer*, to stink, is defective; it has no preterit of the indicative nor the imperfect of the subjunctive.

The verbs in *oyer, ayer*, as we have already

observed, have an irregularity only in the spelling, the *y* in some forms being changed into *i*, as

*Envoyer* To send

### INFINITIVE.

*Pres.* Envoyer—*Part. Pres.* envoyant—*Past* envoyé m. ée f.

### INDICATIVE.

	Singular.			Plural.		
<i>Pres.</i>	j'envoi- <i>e</i>	<i>es</i>	<i>e</i>	envoy- <i>ons</i>	<i>yez</i>	envo- <i>ient</i>
<i>Imp.</i>	j'envoy- <i>ais</i>	<i>ais</i>	<i>ait</i>	envoy- <i>ions</i>	<i>iez</i>	<i>aient</i>
<i>Pret.</i>	j'envoy- <i>ai</i>	<i>as</i>	<i>a</i>	envoy- <i>âmes</i>	<i>âtes</i>	<i>èrent</i>
<i>Fut.</i>	j'enver- <i>rai</i>	<i>ras</i>	<i>ra</i>	enver- <i>rons</i>	<i>rez</i>	<i>ront</i>
<i>Con.</i>	j'enver- <i>rais</i>	<i>rais</i>	<i>rait</i>	enver- <i>rions</i>	<i>riez</i>	<i>raient</i>

que

### SUBJUNCTIVE.

<i>Pres.</i>	j'envoi- <i>e</i>	<i>es</i>	<i>e</i>	envoy- <i>ions</i>	<i>iez</i>	<i>ient</i>
<i>Imp.</i>	j'envoy- <i>asse</i>	<i>asses</i>	<i>ât</i>	envoy- <i>assions</i>	<i>assiez</i>	<i>assent</i>

### IMPERATIVE.

envoi-*e*, qu'il envoi-*e*, envoy-*ons*, envoy-*ez*, qu'ils envo-*ient*

## *Payer*, To Pay.

This verb and all those which in the present participle end in *yant*, as *essayer*, to try; *appuyer*, to lean upon; take also, like *envoyer*, the additional *i* after the *y* in the first and second persons plural of the imperfect indicative and of the subjunctive present; the *y* is altered into *i* in the tenses where *y* precedes a mute *e*.

INF.	<i>Payer</i> — <i>Part. pres.</i> payant— <i>Past.</i> payé m. ée f.					
IND. pres.	Je paie,	tu paies,	il paie,	nous payons,	vous payez,	ils paient
Imp.	Je payais,	tu payais,	il payait,	nous pay-ions,	vous pay-iez,	ils pay-aient
Pret.	Je payai,	tu payas,	il paya,	nous payâmes,	vous payâtes,	ils payèrent
Fut.	Je pai-erai,	tu pai-eras,	il pai-era,	nous pai-erons,	vous pai-erez,	ils pai-eront
COND.	Je pai-erais,	tu pai-erais,	il pai-erait,	nous pai-erions,	vous pai-eriez,	ils pai-eraient
IMP.	Paie, qu'il paie payons, payez. qu'ils paient					

*Sub. pres.* Que je paie, que tu paies, qu'il paie, que nous pay-ions,  
que vous pay-iez, qu'ils pai-ent

*Imp.* Que je payasse, que tu payasse, qu'il payât, que nous  
payassions, que vous payassiez, qu'ils payassent

### Observations.

*Ployer*, to bend ; *employer*, to employ, are conjugated like *envoyer*, except in the future and the conditional, where they follow the termination of *payer*, as fut. *je ploierai, j'emploierai*, etc.; cond. *je ploierais, j'emploierais*, etc.

In reference to the observation on the verbs *porter, apporter*, and *aller*, followed by *en* or *y* in the imperative, see p.247.

For the verbs in *ger*, keeping the mute *e* before *a* or *o*, and those in *çer* taking the cedilla under *c* when followed by the above two vowels *a* or *o*, see p.201.

## IRREGULAR VERBS OF THE SECOND CONJUGATION IN *IR*.

### BRANCH I. *Finir*.

The learner must bear in mind that the *characteristic* or predominant letter of any verb is always that which begins the last syllable of the infinitive mood present, for instance, in *sen-tir* and *ser-vir*, *t* and *v* are the chief letters which prevail through the whole of these two verbs. This remark will be very useful in order to find out easily the very paradigm branch of any verb looked for.

### *How to use the above method.*

I want to know whether *sentir* is the true paradigm branch for *servir* ; perceiving that *v* is the initial letter of the last syllable of the infinitive



*servir*, and *t* in *sentir*, I substitute *v* for the letter *t*, and add it to the radical *ser* in the present indicative whenever I see that *t* is added to the radical *sen* in *sentir*.

## EXAMPLES.

Paradigm, <i>Sentir</i>		<i>Servir</i> , verb looked for	
INDICATIVE PRESENT.		INDICATIVE PRESENT.	
je sen-s	nous sen-tons	je ser-s	nous ser-vons
tu sen-s	vous sen-tez	tu ser-s	vous ser-vez
il sen-t	ils sen-tent	il ser-t	ils ser-vent
<i>T</i> being the characteristic letter		<i>V</i> being the characteristic letter	

Were I not to know how to make any proper substitution in the letters of the termination, I would have said *nous sen-tons*, *nous ser-tons*, and so on, in order to conjugate *servir* exactly as its paradigm *sentir*. Many learners have made the same mistake for want of knowing the unchangeable root and the predominant or figurative letter of the variable termination of a verb.

*Bénir*, to bless, is regular through all its tenses, but has two participles past; the one regular, as *bénie entre toutes les femmes*, blessed among all women; and the other irregular, when speaking of things consecrated by the prayers of the church. In that case, we say *bénit*, *bénite*; as *pain bénit*, hallowed bread; *eau bénite*, holy water.

*Fleurir*, to blossom, used in its proper sense, is regular, but used figuratively, that is, meaning *to flourish*, *to be in repute*, *honour*, *esteem*, the participle present makes always *florissant*, and the third persons of the imperfect of the indicative often make *florissait*, *florissaient*.

*Hair*, to hate. In the present of the indicative, the three persons singular, *je hais*, *tu hais*, *il hait*, and in the imperative the second person singular *hais*, are pronounced as a vowel, having the sound

of è grave open, *je hès, tu hès, il hèt, hès*, whilst in all other forms, the letters *ai* form two syllables and have each their proper sound ; as *nous ha-ïssons, vous ha-ïssez, je ha-ïssais, je ha-ïs, je ha-ïrai, ha-ï*, etc.

*Gésir*, to lie, is a defective verb, and has only preserved *gisant, gît, nous gisons, ils gisent, il gisait*, used in familiar discourse or poetry, and particularly in monumental inscriptions: *Ci-gît Piron, qui ne fut jamais rien, pas même académicien*.

## EXERCISE ON B 1.

May the name of that good king be blessed from generation to  
*nom m. — en*  
 generation. These trees (were in blossom) twice every  
*— ind.-2 deux fois tout art.*  
 year. The arts and sciences flourished at Athens in the time  
*an pl. art. à Athènes du*  
 of Pericles. Horace and Virgil (were in repute) under the reign  
*— — Virgile ind.-2 sous règne*  
 of Augustus. We discovered from the top of the mountain a vast  
*Auguste découvrir haut*  
 plain full of flowery meadows. The empire of the Baby-  
*plaine f. rempli de fleurissant pré m. pl. Baby-*  
 lonians was long a flourishing one. We did not hate the  
*lonien assez long-temps \**  
 man, but his vices. Does she sincerely hate that vain pomp and  
*pompe f.*  
 all the paraphernalia of grandeur?  
*appareil art. —*

BRANCH II. *Sentir*.

*Bouillir*, to boil, is irregular only in the three persons singular of the present of the indicative, *je bous, tu bous, il bout*, and in the second person singular of the imperative, *bous*. It is regular else-

where, *nous bouillons, je bouillais, je bouillis, je bouillirai, que je bouille, que je bouillisse, bouillant, bouilli, ie.* This verb, in its proper sense, is but seldom used, except in the third persons, either singular or plural, and in the infinitive preceded by the verb *faire*.

N. B.—*Ebouillir*, to boil down, and *rebouillir*, to boil again, are conjugated in the same manner. The first is commonly used only in compound tenses and the infinitive mood; as *cette sauce est trop ébouillie*, this sauce is boiled down too much.

#### COURIR, To Run

INF. pres.	Courir—	PART. pres.	courant—	Past.	couru		
IND. pres.	<i>I run,</i>	<i>je cours,</i>	<i>tu cours,</i>	<i>il court,</i>	<i>nous courons,</i>	<i>vous courez,</i>	<i>ils courent</i>
Imp.	<i>I did run,</i>	<i>je courais,</i>	<i>tu courais,</i>	etc.			
Pret.	<i>I ran or did run,</i>	<i>je cou-rus,</i>	<i>tu cou-rus,</i>	<i>il cou-rut,</i>	<i>nous cou-rûmes,</i>	<i>vous cou-rûtes,</i>	<i>ils cou-rurent</i>
Fut.	<i>I shall run,</i>	<i>je cour-rai,</i>	<i>tu cour-ras,</i>	<i>il cour-ra,</i>	<i>nous cour-rons,</i>	etc.	
COND.	<i>I should run,</i>	<i>je cour-raais,</i>	<i>tu cour-raais,</i>	etc.			
IMP.	<i>Run (thou),</i>	<i>cours,</i>	<i>qu'il coure,</i>	<i>courons,</i>	<i>courez,</i>	<i>qu'ils courent</i>	
SUB. pres.	<i>That I may run,</i>	<i>que je coure,</i>	<i>que tu coures,</i>	<i>qu'il coure,</i>	<i>que nous courions,</i>	<i>que vous couriez,</i>	<i>qu'ils courent</i>
Imp.	<i>That I might run,</i>	<i>que je cou-russe,</i>	<i>tu cou-russes,</i>	<i>il cou-rût,</i>	<i>nous cou-russions,</i>	<i>vous cou-russiez,</i>	<i>ils cou-russent</i>

In the same manner are conjugated *accourir*, to run to; *concourir*, to concur; *discourir*, to discourse; *encourir*, to incur; *parcourir*, to run over; *recourir*, to have recourse; and *secourir*, to assist. The two *rr* of the future and the conditional are distinctly pronounced.

*Faillir*, to fail. The authors of the dictionary of the French Academy give all the tenses of this verb, observing only that the greater part of them are obsolete. It is now only used in the present of the infinitive *faillir*, and participle past *failli*, in the

preterit definite *je faillis, tu faillis, il faillit, nous faillîmes, vous faillîtes, ils faillirent*, and in the compound tenses, *j'ai failli, j'eus failli, j'avais failli*, etc.

Conjugate *défaillir* in the same manner.

FUIR, *To Fly, to Run Away.*

PART. pres. fuyant—Past. fui, ie

IND. pres. fuis, fuis, fuit, fuyons, fuyez, fuient

Imp. fuyais—Pret. fuis—Fut. fuirai—COND. fuirais

IMP. fuis, fuie, fuyons, fuyez, fuient

SUB. pres. fuie, fuies, fuie, fuyions, fuyiez, fuient—Imp. fuisse

MOURIR *To die*

PART. pres. mourant—Past. mort, morte

IND. pres. meurs, meurs, meurt, mourons, mourez, meurent

Imp. mourais—Pret. mourus—Fut. je mourrai

IMP. meurs, meure, mourons, mourez, meurent

COND. mourrais

SUB. pres. meure, meures, meure, mourions, mouriez, meurent

Imp. mourusse

### Observation.

*S'enfuir*, to run away, is conjugated like *fuir*. *Mourir* takes the auxiliary *être*. *Se mourir* signifies to be at the point of death; it is only used in the present and imperfect of the indicative.

### EXERCISE on B. 2.

Take that water off the fire, it boils too fast. Do not  
*retirer f. de dessus m. f. fort*  
 let the pot (boil away) so much. That sauce is boiled away  
*laisser 2 — m. 4 3 tant 2 f.*  
 too much. Boil that meat again; it has not boiled long enough.  
 \* *faites rebouillir viande f. f. \* assez*  
 He runs faster than I. He ran about uselessly all the  
*vite moi ind.-4 \* inutilement*  
 morning. We ran at the voice of that honest man, and assisted  
*matinée f. f. 2*  
 him. The moment he saw us in danger, he ran to us and delivered  
 1 *dès que vît en \* délivrer*  
 us. By so whimsical a conduct, should we not concur to our  
 ind.-3 *bizarre*

destruction? He discoursed so long on the immortality of the  
*perte f. sur immortalité*  
 soul, and the certainty of another life, that he did not leave  
*certitude f. laisser ind-3.*  
 (any thing) unsaid. If we (were to act) thus, we should cer-  
*rien en arrière agir ind.-2 ainsi*  
 tainly incur the displeasure of our parents. I would not have  
*disgrace f.*  
 recourse to so base a method. Will men always run after  
*bas moyen m. art.*  
 chimeras? He (was like) to lose his life in that ren-  
*chimère f. pl. faillir ind.-3 \* perdre \* art. ren-*  
 counter. He (was near) falling into the snare which was laid for  
*contre f. faillir ind-4 donner m. on avait tendu*  
 him. She is dying. He died with grief. May he die in the peace  
*lui se de*  
 of the Lord. Would he not avoid the flatterers if he knew  
*Seigneur m. fuir flatteur m. pl. ind. 2*  
 all their falsehood?  
*fausseté f.*

#### ACQUÉRIR, To Acquire

PART. *pres.* acquérant—*Past.* acquis m. *ise f.*

IND. *pres.* acquiers, acquiers, acquiert, acquérons, acquérez,  
 acquièrent

IMP. acquérais—*Pret.* acquis—*Fut.* acquerrai

COND. acquerrais

IMP. acquiers, acquière, acquérons, acquérez, acquièrent

SUB. *pres.* acquière, acquières, acquière, acquérions, acquériez,  
 acquièrent—*Imp.* acquisse

*S'enquérir*, to enquire, an active verb in its origin, but now a reflect one, is conjugated in the same manner as *acquérir*. It is not obsolete as some foreign grammarians say, but used only in familiar conversation. It takes the auxiliary *être* in compound tenses.

*Quérir*, to fetch, is used in this form only, and

\* Though *se'nquérir* is not obsolete, however, it is better to use the pronominal verb *s'informer*, as *je me suis informé de cet homme-là*, I have inquired about that man. We say likewise *prendre des informations sur le compte de quelqu'un*, to inform of somebody.



after the verbs *envoyer*, *venir*, *aller*; as *envoyez quérir*, send for; *allez quérir*, go and fetch. This verb is confined to familiar conversation.

*Requérir*, to request, to require, is used through all its tenses, but particularly in its compound tenses; it is conjugated as *acquérir*.

*Conquérir*, to conquer, is conjugated in the same manner, but it is almost obsolete in all simple tenses except the preterit definite of the indicative, *je conquis*, *tu conquis*, *il conquît*, *nous conquîmes*, etc., and the imperfect of the subjunctive, *que je conquisse*, *que tu conquisses*, *qu'il conquît*, *que nous conquissions*, etc. It is very much used in the compound tenses.

*Ouïr*, to hear, obsolete in several tenses. It is only used in the present of the infinitive *ouïr*, and participle past *ouï*; in the preterit definite of the indicative, *j'ouïs*, *tu ouïs*, *il ouït*, *nous ouîmes*, etc. and the imperfect of the subjunctive, *que j'ouïsse*, *que tu ouïsses*, *qu'il ouït*, *que nous ouïssions*, etc. Its principal use is in the compound tenses, but then it is generally accompanied by another verb; as *je l'ai*, or *je l'avais ouï dire*, I have, or I had heard it said.

#### VÊTIR, To Clothe

PART. pres. vêtant—Past. vêtu m. ue f.

IND. pres. vêts\*, vêts\*, vêt\*, vêtons, vêtez, vêtent

Imp. vêtai—Pret. vêtis—Fut. vêtirai—COND. vêtirais

IMP. vêts\*, vête\*; vêtons\*, vêtez\*, vêtent\*

SUB. pres. vête, vêtes, vête, vêtions, etc.—Imp. vêtisse

#### Observations.

This verb is oftener used as a reflexive verb, *se vêtir*. It may, according to the French Academy, be used through all its tenses, but seldom in the forms marked with an asterisk \*.

Conjugate in the same manner *revêtir*, to invest,

which is used through all its tenses, and *dévêtir*, to divest, which is principally used as a reflective verb, and in some forms only.

*Sortir*, to go out; *ressortir*, to go out again, and *repartir*, to reply or to set off again, are conjugated like *sentir*; but *sortir*, to obtain, to have, (a law-term); *ressortir*, to resort, and *repartir*, to share, are conjugated like *finir*. *Sortir* in the latter sense is not used in all its tenses.

EXERCISE on *Acquérir*, *S'enquérir*, etc.

Every day he acquired celebrity by  
 art. *jour* m. pl. pr. art. = pr. art.  
 works done to fix the attention of an enlightened public.  
*ouvrage* m. pl. *fait pour* — 2 1  
 That I would acquire riches at the expense of my honesty!  
 subj.-2 pr. art. *dépens* m. pl. *probité* f.  
 He had acquired by his merit a great influence on the opinion of his  
 f.  
 contemporaries. I have enquired about that man every where,  
*contemporain* *là*  
 and have not been able (to hear any thing of him). Send for  
*je n' pu en avoir des nouvelles* *quérir* or *chercher*  
 the physician and follow exactly his advice. Who has re-  
*médecin* *suivez* *qui est-ce qui* 3  
 requested it of you? He dressed himself in haste and went  
 — or *prier* 4 *en* 2 \* 1 *se vêtir à* art. *hâte*  
 out immediately. I wish she would dress the children  
*voudrais que* *vêtir* sub.-2  
 with more care. If his fortune permitted him, he would  
*de* *permettait* 3 *le* 1 *lui* 2  
 clothe all the poor of his parish. Two servants clothed him  
*paroisse* f. *domestique* *revêtir* 2 1  
 with his ducal mantle. He only passed for a traveller, but  
*de* 2 *manteau* m. 1 *ne* ind.-2 *que*  
 lately he has taken the character of an envoy. I have  
*depuis peu* *revêtir*\* *un* \* *envoyé*

\* We say also in that sense *porter* or *prendre le titre* instead of *revêtir le caractère* de which is equally good grammar.

heard that important news. Sesostriſ, king of Egypt, con-  
*ouir dire\** 2 *nouvelle f. 1*  
 quered a great part of Asia. The formidable empire which  
 2 1  
 Alexander conquered did not last longer than his life.  
 ind.-6 *durer ind.-3 plus long-temps*

BRANCH III. *Ouvrir.*CUEILLIR, *To Gather.*

PART. *pres.* Cueillant—*Past.* cueilli m. ie f.  
 IND. *pres.* cueille, cueilles, cueille, cueillons, cueillez, cueillent  
*Imp.* cueillais—*Pret.* cueillis—*Fut.* cueillera  
 COND. cueillerais  
 IMP. cueille, cueille, cueillons, cueillez, cueillent  
 SUBJ. *pres.* cueille—*Imp.* cueillisse

Conjugate in the same manner *accueillir*, to make welcome, and *recueillir*, to collect.

*Saillir*, to project, is commonly used in the two participles, *saillant* and *sailli*, nevertheless, it is sometimes used in the following forms of the third person, *il saille, il saillait, saillera, saillerait, qu'il saille, qu'il saillit*: but *saillir*, to gush out, does not belong to this branch; it is a regular verb, conjugated like *finir*, *je saillis, tu saillis, ils saillissent*, etc. Its principal use is in the third persons.

ASSAILLIR, *To Assault.*

PART. *pres.* Assaillant—*Past.* assailli m. ie f.  
 IND. *pres.* assaille—*Imp.* assaillais—*Pret.* assaillis—*Fut.* assaillirai  
 COND. assaillirais—IMP. assaille, assaille, assaillons, etc.  
 SUBJ. *pres.* assaille—*Imp.* assaillisse

*Tressaillir*, to start, is conjugated like *assaillir*, except in the future and the conditional, where it makes *je tressaillirai, je tressaillerais*, etc. *Je tressaillirai* is a fault, contrary to the present

\* *Apprendre* here is preferable to *ouir dire*; *j'ai appris cette nouvelle importante*, I have heard, etc.

practice ; this verb, like *cueillir*, is irregular in the future and conditional.

EXERCISE on *Branch 3.*

I will gather with pleasure some of these flowers and  
 fruits, since you wish to have some. Do not gather these  
*puisque être bien aise en* pr. pron.  
 peaches, before they are ripe. That is a country where they  
*f. pl. avant que ne sub.-1 mûr Ce pays où on*  
 neither reap corn, nor (gather) grapes. We shall gather  
*ne recueillir ni blé ni \* vin recueillir*  
 in ancient history important and valuable facts. He received  
*2 1 de art. — 2 précieux 3 fait 1 accueillir 2*  
 us in the most polite manner. Poverty, misery,  
*1 de 2 manière f. 1 art. f. art. f. art.*  
 sickness, persecution, in a word, all the misfortunes in the  
*maladie f. art. — f. en malheur m. pl. de*  
 world (have fallen upon) him. If you will give six inches to  
*accueillir\* ind.-1 pouce m. pl.*  
 that cornice, it will project too much. That balcony projected  
*corniche f. f. \* balcon m. ind.-2*  
 too much ; it darkened the dining-room. When Moses struck  
*\* obscurcir ind.-2 quand Moïse frapper*  
 the rock there gushed out of it a spring of (fresh  
*ind.-3 rocher m. il jaillir ind.-3 2 en 1 source f.*  
 running) water. The blood gushed from his vein with impetu-  
*vif 2 f. 1 ind.-2 veine f. =*  
 osity. We shall assault the enemy tomorrow in their entrenchments.  
*pl. demain retranchement*  
 Were we not overtaken by a horrible storm ? At every word  
*ind.-3 assailli tempête f. à chaque que*  
 they said to him concerning his son, the good (old man) leaped for  
*on 2 \* 1 de vieillard ind.-2 de*  
 joy. Shall you not shudder with fear ?  
*joie tressaillir peur*

## IRREGULAR VERBS OF THE THIRD CONJUGATION.

*Avoir*, to have, of which we have given the

\* Here *arriver* is to be preferred to *accueillir*, as *lui sont arrivés*, have fallen upon him.



conjugation, page 169, *ravoir*, to have again, and *se ravoir*, to recover, are only used in the present infinitive.

*Choir*, to fall, defective, and hardly ever used but in this form and the participle past, *chu*.

DÉCHOIR, *To Decay.*

PART. *past.* Déchu m. ue f.—No participle present.

IND. *pres.* déchois, déchois, déchoit, déchoyons, etc.

IMP. None—*Pret.* déchus—*Fut.* décherrai—COND. décherrais

IMP. déchois, déchoie, déchoyons, déchoyez, déchoient

SUB. *pres.* déchoie—IMP. déchusse

*Echoir*, to fall, has only the third person of the present of the indicative now in use, *il échoit*, or *échet*; no imperfect. *J'échus*, *j'écherrai*, *j'écherrais*; no imperative, no present of the subjunctive; *que j'échusse*; infinitive, *échoir*, *pres. part. échéant*; *past part. échu* m. ue f.

These three verbs, *choir*, *déchoir*, and *échoir*, are conjugated with *être* or *avoir*, in their compound tenses.

*Falloir*, must, impersonal, of which we have given the conjugation p.238.

EXERCISE on *Choir*, *Déchoir*, etc.

Take care of falling. How has he fallen into poverty?

*Prendre garde* inf.-1 *Comment* en *pauvreté*

Since the publication of his last work, he is much (fallen off)

*depuis* *dernier* *déchoir\**

in the esteem of the public. If he do not alter his conduct, he

*changer de \**

will fall off every day in his reputation and credit.

*déchoir* or *perdre de jour en jour de* — f. pr. art. —

He has dipped in the lottery, and he hopes that a good prize

*mis à loterie f.* \* art. *lot m.*

will fall (to his share). That bill of exchange has expired. The

*échoir lui lettre f.* *change*

first term expires at Midsummer. You have drawn on me

*terme m.* *à la Saint Jean.* *tirer sur moi*

a bill of exchange; when is it payable? I did not believe that I

ind.-7 *échoir* inf.-3 *croyais* *il*

\* Or *perd beaucoup dans—tomber en discrédit dans.*



must so soon have taken that journey. He must have  
 subj.-2 *faire voyage m.* ind.-4 *que*  
 sunk under the efforts of (so many) enemies.  
*succomber* subj.-2 *tant de*

MOUVOIR, *To Move,*

PART. pres. *mouvant*—*Past. mu m. ue f.*

IND. pres. *meus, meus, meut, mouvons, mouvez, meuvent*

*Imp. mauvais*—*Pret. mus*—*Fut. mouvrai*—COND. *mouvrais*

IMP. *meus, meuve, mouvons, mouvez, meuvent*

SUB. pres. *meuve*—*Imp. musse*

N.B.—Conjugate in the same manner, *émouvoir*, to stir up, to move, and *promouvoir*, to promote.

*Pleuvoir*, to rain, impersonal. Il pleut, il pleuvait, il plut, il pleuvra, il pleuvrait, qu'il pleuve, qu'il plût.

EXERCISE on *Mouvoir*.

The spring which moves the whole machine is very ingenious,  
*ressort m.* 2 tout 1 — f. =  
 though very simple. It was passion which moved him to that  
*quoique* — *Ce* art. — f. ind.-4  
 action. Can you doubt that the soul, though it is spiritual,  
 — f. *pouvez* f. \* \* ne  
 moves the body at pleasure? That is a man whom nothing  
 subj.-1 *à sa volonté* ce ne 2 rien 1  
 moves. We had scarcely lost sight of land, when  
*émouvoir* *à peine perdu vue f. 3 2 art. terre f. 1 que*  
 there arose a violent tempest. We were moved with  
*il s'émouvoir* ind.-3 *grande tempête f. émus de*  
 fear and pity. When the famous d'Aguesseau was promoted  
*crainte f. pr. pitié f. quand célèbre* —  
 to the dignity of chancellor, all France showed the  
*chancelier* art. — *en temoigner* ind.-3  
 greatest joy. That bishop well deserved, by his talents and by his  
 f. *évêque* ind.-2 —  
 virtues, that the king should promote him to the dignity of primate.  
 subj.-2 = f. *primat*  
 The people think that it rains frogs and  
 sing. *croit* de art. *grenouille f. pl. de art.*  
 insects at certain seasons. It will not rain to-day, but I  
*insecte m. pl. en temps. pl. aujourd'hui*  
 (am fearful) of its raining to-morrow.  
*crains que \* il ne* subj.-1

POUVOIR, *To be able.*

PART. pres.	pouvant—past. pu
IND. pres.	puis or peux, peux, peut, pouvons, pouvez, peuvent
Imp.	pouvais—Pret. pus—Fut. pourrai—COND. pourrais
IMP.	Wanting.—SUB. pres. puisse—Imp. pusse

SAVOIR, *To Know.*

PART. pres.	sachant—past. su m. ue f.
IND. pres.	sais or sai, sais, sait, savons, savez, savent
Imp.	savais—Pret. sus—Fut. saurai—COND. saurais
IMP.	sache, sache, sachons, sachez, sachent
SUB. pres.	sache, saches, etc.—Imp. susse

*Seoir*, to become, to befit, is not used in the infinitive, except sometimes in the participle present *seyant*. In the other moods, it is only used in the third persons of some simple tenses, *il sied, ils siéent, il seyait, il siéra, il sièrait, qu'il siée*. It is without preterit in the indicative, without imperfect in the subjunctive, and without compound tenses. But *seoir*, to sit, is used only in these two forms, *séant* and *sis* of the infinitive.

*Asseoir*, oftener used as a reflexive verb.

S'ASSEOIR, *To Sit Down.*

PART. pres.	s'asseyant—past. assis m. ise f.
IND. pres.	m'assieds, t'assieds, s'assied, nous asseyons, etc.
Imp.	m'asseyais—Pret. m'assis—Fut. m'assièrai or m'asseyerai
COND.	je m'assièrais or m'asseyérais
IMP.	assieds, s'asseye, asseyons, asseyez, asseyent
SUB. pres.	m'asseye—Imp. m'assisse

N.B.—The compound verb *rasseoir*, meaning either to sit again, to compose, or to sit down again, is conjugated in the same manner.

EXERCISE *ou Pouvoir, Savoir, etc.*

When he arrived at home, he could do no more. The  
ind.-4 (with être) chez-lui n'en ind.-2 \* \* plus  
minister had (so many) people at his audience, that I could not  
ministre ind.-2 tant de monde à — ind.-3  
speak to him. Shall you (be afraid) that he will not (gain  
2 1 \* 2 craignez l pouvoir subj.-1 venir

his end) in that affair? I know that he is not your friend, but I  
à bout de f. de pl.

know likewise that he is a man of probity. Let them know that  
aussi bien

their pardon depends on their submission. I could wish  
grâce dépendre de désirer cond.-1

that he knew a little better his lessons. Let us see if this  
subj.-2 leçon f. pl. voyons

new-fashioned gown become you, or become you not. Be  
d'un goût nouveau 2 robe f. 1

assured that colours too gaudy will not become you. The  
art. f. voyant ind.-7

head-dress which that lady wore (was very unbecoming her).  
coiffure f. que porter ind.-2 seoir mal

These colours become you so well, it (would be wrong  
part. pres. vous avoir tort cond.-1

to wear others. Set that child in this arm-chair, and  
de en porter de asseoir m. fauteuil m.

take care lest he fall. I will sit down on the top of that  
prendre garde que ne subj.-1 s'asseoir sommet

hill, whence I shall discover a prospect as magnificent as varied.  
côteau m. découvrir scène f.

We were seated on the banks of the Thames, whence we (were  
bord m pl. Tamise f.

contemplating) those myriads of vessels, which bring, every  
ind.-2 millier vaisseau apporter art.

year, the riches of the two hemispheres.

#### VOIR, To See.

PART. pres. voyant—past vu m. ue f.

IND. pres. vois, vois, voit, voyons, voyez, voient

Imp. voyais—Pret. vis—Fut. verrai—COND. verrais

IMP. vois, voie, voyons, voyez, voient

SUB. pres. voie—Imp. visse

*Revoir*, to see again, and *entrevoir*, to have a glimpse of, are conjugated in the same manner; but *prévoir*, to foresee, has a difference in the future and the conditional, where it makes *je prévoirai*, *tu prévoiras*, etc., *je prévoirais*, *tu prévoirais*, etc.

*Pourvoir*, to provide, has likewise some differences; it makes in the preterit definite, *je*

*pourvus, tu pourvus, etc.*; in the future *je pourvoirai, etc.*; in the conditional *je pourvoirais, etc.*; and in the imperfect of the subjunctive *que je pourvusse, que tu pourvusses, etc.*

*Surseoir*, to supersede, though compound of *seoir*, is conjugated like *voir*, except in the future and conditional where it makes *je surseoirai, tu surseoiras, etc., je surseoirais, tu surseoirais, etc.*

VALOIR, *To be Worth.*

PART. pres. valant—past. valu m. ue f.

IND. pres. vaux, vaux, vaut, valons, etc.

Imp. valais—Pret. valus—Fut. vaudrai—COND. vaudrais

IMP. vaux, vaille, valons, etc.

SUB. pres. vaille—Imp. valusse

*Revaloir*, to return like for like, and *équivaloir*, to be equivalent, scarcely used in the infinitive mood, are conjugated in the same manner. The contrary assertion of some foreign grammarians is not founded; but *prévaloir*, to prevail, makes in the present of the subjunctive *que je prévale, que tu prévaies, qu'il prévalent, que nous prévalions, etc.*

VOULOIR, *To be Willing.*

PART. pres. voulant—past. voulu m. ue f.

IND. pres. veux, veux, veut, voulons

Imp. voulais—Pret. voulus—Fut. voudrai—COND. voudrais

IMP. Wanting—SUB. pres. voudrais—Imp. voulusse. *Veillez* is often used in conversation.

EXERCISE on *Voir, etc.*

See the admirable order of the universe; does it not announce a

2 1

supreme architect? Has he again seen with pleasure his country  
2 architecte m. 1 pays

and his friends? (Had he had a glimpse of) the dawn of  
entrevoir aurore

this fine day? To finish their affairs, it would be necessary for  
pour que

them (to see one another). I clearly foresaw (from that time), all  
ils s'entrevoir subj.-2 bien dès lors

the obstacles that he would have to surmount. Would you have  
*surmonter* ind.-2  
 the judge (put off) the execution of the arrest that he had  
*que* *surseoir* subj.-2 — *arrêt* m.  
 decreed? I shall not put off the pursuit of that affair. If  
*rendu* *poursuite* f. pl. art.  
 men do not provide (for it), God will provide for it. Should this  
 2 y 1 2 1  
 book be good for nothing? You have not paid for this ground  
*valoir* 2 \* *ne* 1 rien \* *terre* f.  
 more than it is worth; (are you afraid) that it is not worth six  
 f. *ne* *craignez* *que* *ne* subj.-1  
 hundred pounds sterling? Let us take arbitrators. One  
*livre* f. pl. *prenons* de art. *arbitre*  
 ounce of gold is equivalent to fifteen ounces of silver. Doubt not  
*once* f.  
 that reason and truth will prevail at last. I can and  
 art. art. \* *ne* subj.-1 *à la longue*  
 will tell the truth. If you are willing, he will be willing  
 pron. *dire* *le* *le*  
 too.  
*aussi*

## IRREGULAR VERBS OF THE FOURTH CONJUGATION.

BRANCH I. *Plaire*.

*Braire*, to bray, defective, is only used in the present of the infinitive; in the third persons of the present and the future of the indicative, *il brait*, *ils braient*, *il braira*, *ils brairont*; and the present of the conditional, *ils brairait*, *ils brairaient*; nevertheless it may be used with propriety in the other persons when a comparison with an ass requires it.

## FAIRE, To Do, to Make.

PART. pres. Faisant—past. fait m. te f.

IND. pres. fais, fais, fait, faisons, faites, font

Imp. faisais—Pret. fis—Fut. ferai—COND. ferais

IMP. fais, fasse, faisons, faites, fassent

SUB. pres. fasse—Imp. fisse



In the same manner are conjugated *contrefaire*, to counterfeit, to mimic; *défaire*, to undo; *refaire*, to do again, *satisfaire*, to satisfy; *surfaire*, to exact, to ask too much; and *redéfaire*, to undo again. The four following verbs *forfaire*, to trespass; *mal-faire*, to do ill; *méfaire*, to misdo; and *parfaire*, to perfect, are only used in this form and the participle past, *forfait*, *malfait*, *méfait*, and *parfait*.

TRAIRE, *To Milk* (defective).

PART. pres. Trayant—past. trait  
 IND. pres. traïs, traïs, trait, trayons, trayez, traient  
 Imp. trayais—No Pret.—Fut. trairai—COND. trairais  
 IMP. traïs, traie, trayons, trayez, traient  
 SUB. pres. traie—No imperfect

Conjugate in the same manner *attirer*, to allure; *abstraire*, to abstract, used only in this form and the participle past, in the present and the future of the indicative, and the present of the conditional; *distraindre*, to divert from; *extraire*, to extract; *ren-traindre*, to darn; *retraire*, to redeem; and *soustraire*, to subtract, to take from. The chief use of all these verbs is in the compound tenses; nevertheless, some of them may be used in the simple tenses which they have.

EXERCISE on *Faire*, etc.

What will you have him do? Do not make (so

Que \* que il subj.-1

much) noise. Do they never ask too much? That woman  
 de bruit surfaire

mimicked all the persons whom she had seen; that levity ren-  
 ind.-3 f. pl. que ind.-6 f. pl. légèreté

dered her odious. It was with difficulty that he (got rid) of the  
 rendit 2 1 f. ind.-3 peine que se défaire

false opinions which had been given him in his infancy. Would  
 — f. on \* f. pl. 2 lui 1

it be possible that we should not again make a journey to  
 subj.-2 art. \* voyage de

Paris, Rome, and Naples? He says that you have offended him,  
 pr. pr. dit 2 offender 3 1  
 and that, if you do not satisfy him quickly, he will find the  
 2 1 *promptement*  
 means of satisfying himself. Every night, she milked  
*moyen* sing. *se* *lui-même* art. *soir* ind.-2  
 her sheep, which gave her abundant and wholesome milk. Have  
*brebis* ind.-2 *lui un* 2 3 *lait* m. 1  
 you milked your goats? Are the cows milked? Salt is  
*chèvre* f. pl. *a-t-on* *vache* f. pl. 2 1 art. *sel* m.  
 good to entice pigeons. You will never know the  
*pour* *attirer* art. m. pl. ind.-7 *connaître*  
 nature of bodies, if you abstract not their necessary qualities  
 art. *accessoire* 2 1  
 from those which are inherent (in them). The least thing distracts  
 f. pl. f. pl. *leur* *moindre*  
 him. Will you not extract that charming passage? Have you  
 — m.

darned your gown? Should he not redeem that land? What!  
*rentraire* *retraire*  
 would you have me withdraw those guilty persons  
 ind.-1 \* *que je* *soustraire* subj.-1 *coupable* m. pl.  
 from the rigour of the laws?  
*à* f.

BRANCH II. *Paraître.*NAÎTRE, *To be Born.*

PART. *pres.* naissant—*past.* né m. ée f.  
 IND. *pres.* nais, naissons—*Imp.* naissais—*Pret.* naquis—*Fut.* naîtrai  
 COND. naîtrais—*IMP.* nais, naisse, naissons, etc.  
 SUB. *pres.* naisse—*Imp.* naquisse

This verb is conjugated in its compound tenses with *être*.

*Renaître*, to be born again, is conjugated in the same manner.

PAÎTRE, *to Graze.*

PART. *pres.* paissant—*past.* pu, only used in that familiar phrase, *il a pu*, he has fed

IND. *pres.* pais—*Imp.* paissais—No preterit definite—*Fut.* paîtrai  
 COND. paîtrais—*IMP.* pais, paise, etc.—*SUB. pres.* paise—No  
 imperfect

*Repâître*, to feed, to bait, is conjugated in the same manner, but it has all its tenses. It makes in the preterit definite of the indicative *je repus, tu repus, il reput, nous repûmes*, etc.; and in the imperfect of the subjunctive, *que je repusse, que tu repusses, qu'il repût, que nous repussions*, etc. It is oftener used figuratively.

EXERCISE on *B. 2, Nâître, Paître, etc.*

Was not Virgil born at Mantua? It is from that poisoned  
 ind.-3 *Mantoue* ce empoisonné  
 source that have arisen all the cruel wars which have desolated  
 f. *que nâître* f. pl. f. pl. désoler  
 the universe. The fable says that, as soon as Hercules had  
 f. *dit aussitôt que Hercule* h m.  
 (cut off) one of the heads of hydra, others sprang  
 couper tête f. pl. art. *hydre* f. d'autres 2 il en renâi-  
 up. While their united flocks fed on the  
 tre ind -2 1 *tandis que réuni troupeau* m. pl. *paître* \* ind.-2  
 tender and flowery grass, they sang under the shade of a  
 2 *fleuri* 3 *herbe* f. 1 *chanter* ind.-2 à  
 tree the sweets of a rural life. Your horses have not  
 art. *douceur* f. *champêtre* f.  
 fed to-day; you must have them fed. That  
*repâître* d'aujourd'hui \* il \* *faire* inf -1  
 is a man who thirsts after nothing but blood and slaughter.  
*ne se repâître* de 2 \* *que* 1 pr. *carnage* m.

BRANCH III. *Réduire.*

*Bruire*, to rustle, defective, being only used in this form; in the participle present, *bruyant*, which is oftener used as a mere adjective, *des flots bruyants*; and in the third persons of the imperfect of the indicative, *il bru yait, ils bru yaient*.

*Luire*, to shine, *luisant*, *lui*, and *reluire*, to shine, to glitter; *reluisant*, *relui*, are only irregular in the participle past, which does not end in *t*; these two verbs have neither the preterit definite of the indicative nor the imperfect of the subjunctive, at least, in use. *Nuire*, to hurt, has the same irregularity; its participle past is *nui*, but it has all the tenses.

*Circonscire*, to circumcise, irregular only in the participle past, *circoncis*; in the preterit definite *je circoncis*, *tu circoncis*, etc.; and in the imperfect of the subjunctive, *que je circonscisse*, *que tu circoncisses*, etc.

CONFIRE, to Pickle.

PART. pres. confisant—past. confit m. te f.

IND. pres. confis—Imp. confisais—Pret. confis—Fut. confirai

COND. confirais—IMP. confis, confise, etc.

SUB. pres. confise—Imp. confisse

*Suffire*, to suffice, is conjugated like *confire*, except in the participle past, where it makes *suffi*.

EXERCISE on *Bruire*, *Confire*, etc.

The thunder which roared from afar announced a  
*tonnerre m. bruire\* ind.-2 dans art. lointain ind.-2*  
 dreadful storm. They heard roaring the waves of an agitated  
*on inf.-2 flot m. pl. agité*  
 sea. That street is too noisy for those who love retirement  
*mer f. rue f. bruyant art. retraite*  
 and study. I have a glimpse of something that shines  
*art. quelque chose*  
 through those trees. A ray of hope shone upon us in the  
*au travers de rayon m. ind.-4 \* à*  
 midst of the misfortunes which overwhelmed us. Every thing is  
*milieu malheur m. pl. accabler*  
 well rubbed in that house; every thing shines, even to the  
*frotté y reluire jusqu'à*

\* *Bruire* is better applied to the noise of the wind or of the waves than to thunder, for we generally say *le tonnerre gronde*.



DIRE, *to Say.*

IND. *pres.* dis—*Imp.* disais—*Pret.* dis—*Fut.* dirai—COND. dirais  
IMP. dis. dise, disons, etc.—SUB. *pres.* dise—*Imp.* disse

Conjugate *redire*, to say again, in the same manner; also the other compounds of *dire*, viz. *dédire*, to unsay; *contredire*, to contradict; *interdire*, to forbid; *médire*, to slander; and *prédire*, to foretel, except that the second person plural of the present of the indicative is regular; *vous dédisez, contredisez, interdisez, médisez, prédisez*\*. *Maudire*, to curse, varies by taking two ss in the following forms; first, second, and third persons plural of the indicative present, *nous maudissons, vous maudissez, ils maudissent*; third person singular and first, second, and third persons plural of the imperative, *qu'il maudisse, maudissons, maudissez, qu'ils maudissent*; the subjunctive present, which resembles the subjunctive imperfect except the third person singular of the latter, which makes *qu'il maudît*; *que je maudisse, que tu maudisses*, etc.

SUB. *pres.* écrive—*Imp.* écrivisse

\* The same observation applies to the above five verbs at the second person plural of the Imperative mood, as unsay ye, *dédisez, contredisez*, etc. etc.—*French Academy*.



Conjugate in the same manner *circonscrire*, to circumscribe; *décrire*, to describe; *inscrire*, to inscribe; *prescrire*, to prescribe; *proscrire*, to proscribe; *souscrire*, to subscribe; and *transcrire*, to transcribe.

LIRE, to Read.

PART. pres. lisant—past. lu m. lue f.

IND. pres. lis—Imp. lisais—Pret. lus—Fut. lirai—COND. lirais

IMP. lis, lise, etc.—SUB. pres. lise—Imp. lusse

The same irregularities are found in *relire*, to read over again, and *élire*, to elect.

RIRE, to Laugh.

PART. pres. riant—past. ri

IND. pres. ris—Imp. riaais—Pret. ris—Fut. rirai—COND. rirais

IMP. ris, rie, rions, etc.—SUB. pres. rie—Imp. risse

*Sourire*, to smile, is conjugated in the same manner.

*Frire*, to fry, defective, having only in the infinitive that form and the participle past *frit*; in the indicative these three forms of the present, *je fris*, *tu fris*, *il frit*; all the persons of the future and the conditional, *je frirai*, *nous frirons*; *tu frirais*, *vous fririez*, etc.; and in the imperative the form *fris*. To supply the deficiency of the other forms, we make use of the verb *faire* and the infinitive *frire*, as *faisant frire*, *je faisais frire*, *je fis frire*, etc.; this verb is used through all its compound tenses.

EXERCISE on *Dire*, etc.

Always speak truth, but with discretion. Never contradict  
dire art. f. —

(any one) in public. You thought to have served me in  
personne en — croire ind.-4 \* \* inf.-1 2 en  
speaking thus: well, (let it be so); you shall not be contra-  
parler ainsi eh bien soit en dé-  
dicted. What! would you prohibit him all communication with  
dire quoi \* ind.-1 interdire 2 lui 1 —

his friends. That woman who slandered every one, soon lost  
ind.-2 *de* *perdre* ind.-2  
all kind of consideration. You had foretold that event. Let us

—  
curse no one; let us remember that our law forbids to curse  
*ne personne\** *se rappeler* *défendre de*  
even those who persecute us. Write every day the reflections  
*persécuter* 2 1 art. pl.

which you make on the books which you read. Did he not read  
that interesting history with a great deal of pleasure? God is an  
2 1

infinite being, who is circumscribed neither by time nor  
2 *être* m. I *ne* *ni* art. *ni* pr.  
place. Shall you not describe in that episode the dreadful  
art. *lieu* m. pl. m. *horrible*

tempest which assailed your hero? Have those soles and  
*faire frire* — pron.  
whittings fried. If you wish to form your taste, read over and  
*merlan* *vouloir* \*

over again, unceasingly, the ancients. He was elected by a great  
*relire* *sans cesse* ind.-4 *élu* à  
majority of voices. We have laughed heartily and have  
*majorité* f. *de bon cœur* nous

resolved to (go on). He did not answer him (any thing)  
*éolu de continuer* *répondre* ind.-3 *lui* rien

but he smiled at him, as a sign of approbation, in the kindest  
ind.-3 \* *lui en* \* — *de gracieux* 2  
manner.  
*air* m. 1

#### BOIRE, to Drink.

PART. pres. buvant—past. bu m. bue f.

IND. pres. bois, buvons, etc.—Imp. buvais—Pret. bus—Fut. boirai

COND. boirais—IMP. boive, buvons, buvez, boivent

SUB. pres. boive—Imp. busse

Conjugate in the same manner *reboire*. This verb is of so little use that it was omitted in the old edition of the dictionary of the French academy.

*Clore*, to close, out of use, except in the three persons singular of the present of the indicative,

\* See p.349.

*je clos, tu clos, il clot*; in the future, *je clorai, tu cloras*, etc., and the conditional, *je clorais, tu clorais*, etc.; and in the second person singular of the imperative, *clos*.

*Enclore*, to enclose, is defective in the same tenses.

*Eclore*, to be hatched, to blow like a flower, defective, has in the infinitive only this form, and the participle past, *éclos* m. *se f.*; in the indicative the two third persons of the present, *il éclot, ils éclosent*; of the future, *il éclora, ils écloront*; of the conditional, *il éclorait, ils écloraient*; and in the subjunctive the two third persons *qu'il éclore, qu'ils éclosent*. The compound tenses which are much used are constructed with *être*.

CONCLURE, to Conclude.

PART. *pres.* concluant—*past* conclu m. *ue f.*

IND. *pres.* conclus—*Imp.* concluais—*Pret.* conclus—*Fut.* conclurai

COND. conclurais—*IMP.* conclus, conclue, etc.

SUB. *pres.* conclue—*Imp.* conclusse

N. B.—*Exclure*, to exclude, is conjugated like *conclure*, except that the participle past is *exclue* or *exclus* m. *se f.*

CROIRE, to Believe.

PART. *pres.* croyant—*past.* cru m. *crue f.*

IND. *pres.* crois—*Imp.* croyais—*Pret.* crus—*Fut.* croirai

COND. croirais—*IMP.* crois, croie, croyons, etc.

SUB. *pres.* croie—*Imp.* crusse

EXERCISE on *Boire, Clore*, etc.

Seated under the shade of palm trees, they were milking their  
*assis à art. palmier pl. \* ind.-2*  
 goats and ewes, and merrily drinking that nectar  
*chèvre f. pl pron. brebis f.-pl. avec joie 2 ind.-2 1 m.*  
 which (was renewed) every day. Should they not have  
*se renouveler ind.-2 art. pl. n'auraient-ils pas*  
 drunk with ice? This window does not shut well; when you  
*cond.-2 à art. f. f.*

have made some repairs, it will shut better. He had scarcely  
 ind.-8 *réparation* f. pl. f. *mieux* *à peine*  
 closed his eyes, when the noise which they made at his door  
 ind.-6 *que* *que on* ind.-3 *à*  
 awoke him. Have they not inclosed the suburbs in the  
*réveiller* ind.-3 *on* *fauxbourg* m. pl.  
 city? Will you enclose your park with a wall or a hedge? Put  
*ville* f. *de* *mur* m. pr. *haie* f. *mettez*  
 the eggs of those silk-worms in the sun, that they may  
*œuf* m. pl. *ver-à-soie* m. pl. *à* *soleil* m.  
 hatch. Those flowers, just blown, spread the sweetest  
 subj.-1 f. 1 *nouvellement* *répandre* *doux*  
 perfume. When did they conclude this treaty? His enemies  
*parfum* m. ind.-4 *traité* m.  
 managed so well, that he was unanimously excluded from his  
*faire* ind.-3 *unanimement*  
 company. Did you think me capable of so black an act?  
*compagnie* f. *croire* ind.-4 *noir* *trait* m.

---

BRANCH V. *Rendre.*

*Résoudre*, to resolve, a compound of the old verb  
*soudre*, to solve, quite out of use :

PART. pres. *résolvant*—*Past.* *résolu* m.-lue f.—or *résous* m. no fem.  
 IND. pres. *résous*, *résolvons*, etc.—*Imp.* *résolvais*—*Pret.* *résolus*  
*Fut.* *résoudrai*—COND. *résoudrais*—IMP. *résous*, *résolve*, etc.  
 SUB. pres. *résolve*—*Imp.* *résolusse*

N. B.—This verb has two participles past, viz.  
*résolu*, when it means decided, and *résous*, when it  
 means reduced into ; in this last sense it has no  
 feminine.

*Absoudre*, to absolve, defective, is conjugated  
 like *résoudre* ; it has neither preterit definite in the  
 indicative, nor imperfect in the subjunctive ; its  
 participle past is *absous* for the masculine, and  
*absoute* for the feminine.

*Dissoudre*, to dissolve, is conjugated like *absoudre*,



it has the same irregularities, and wants the same tenses.

COUDRE, to Sew.

PART. *pres.* cousant—*past.* cousu m. cousue f.  
 IND. *pres.* couds, cousons, etc.—*Imp.* cousais—*Pret.* cousis  
*Fut.* coudrai—COND. coudrais—IMP. couds, couse, etc.  
 SUBJ. *pres.* couse—cousisse

N. B.—*Découdre*, to unsew, and *recoudre*, to sew over again, are conjugated in the same manner.

METTRE, to Put.

PART. *pres.* mettant—*past.* mis m. mise f.  
 IND. *pres.* mets, mettons, etc.—*Imp.* mettais—*Pret.* mis  
*Fut.* mettrai—COND. mettrais—IMP. mets, mette, etc.  
 SUBJ. *pres.* mette—*Imp.* misse

Conjugate in the same manner *admettre*, to admit; *commettre*, to commit; *compromettre*, to compromise; *démettre*, to turn out, to disjoint; *omettre*, to omit; *permettre*, to permit; *promettre*, to promise; *remettre*, to put again, to restore; *soumettre*, to submit; *transmettre*, to transmit; and *s'entremettre*, to intermeddle.

EXERCISE on B. 5, *Résoudre*, etc.

The wood which is burned resolves itself into ashes and  
 bois m. on bruler ind.-1 se résoudre en cendre f. pr.  
 smoke. Have they resolved on peace or war? The fog  
 fumée f. on \* art. f. art. f. brouillard m.  
 has resolved into rain. Could that judge thus lightly absolve  
 se résoudre inf.-4 pluie f. si légèrement cond.-1  
 the guilty? Strong waters dissolve metals. My  
 coupable m. pl. art. fort 2 f. pl. art.  
 daughter was sewing all day yesterday. Does he set a great  
 fille f. ind.-3 \* hier m. mettre  
 value upon riches? I never admitted those principles. Has he  
 prix m. à art.  
 committed that fault? If he would believe me, he would resign  
 faute f. ind.-2 se démettre  
 his charge in favour of his son. He put his  
 cond.-1 de f. en faveur se démettre \* art.



arm (out of joint) yesterday. I will omit nothing that depends  
*bras m. \* de rien de ce dépendre*

on me to serve you. God frequently permits the  
*ind.-7 de pour que*

wicked to prosper. Put his book in its place again.  
*méchant m. pl. \* prospérer subj.-l remettre à \**

Under whatever form of government you (may live), re-  
*quelque gouvernement m. que*

member that your first duty is to be submissive to the laws. It  
*devoir m. de soumis*

frequently happens that fathers transmit to their children their  
*arriver art.*

vices and their virtues. He has for a long while interfered  
*\* \* -temps s'entremettre*

with public affairs : but his endeavours have not been crowned  
*de art. effort couronner*

with success.  
*de art. m.*

#### MOUDRE, to Grind.

PART. *pres.* moulant—*Past.* moulu

IND. *pres.* mouds—*Imp.* moulais—*Pret.* moulus—*Fut.* moudrai

COND. moudrais—IMP. mouds, qu'il moule, etc.

SUB. *pres.* moule—*Imp.* moulusse

In the same manner are conjugated *émoudre*, to grind (knives, razors, etc.); and *remoudre*, to grind again.

#### PRENDRE, to Take.

PART. *pres.* prenant—*Past.* pris m. se f.

IND. *pres.* prends—*Imp.* prenais—*Pret.* pris—*Fut.* prendrai

COND. prendrais—IMP. prends, prenne, prenons, etc.

SUB. *pres.* prenne—*Imp.* prise

Conjugate in the same manner *apprendre*, to learn; *comprendre*, to apprehend, to understand; *déprendre*, to loose, to part; *désapprendre*, to unlearn; *se méprendre*, to mistake, to be deceived; *entreprendre*, to undertake; *reprendre*, to take again, to reply: and *surprendre*, to surprise.

## ROMPRE, to Break.

PART. pres. rompant—past. rompu m. ue f.

IND. pres. romps—Imp. rompais—Pret. rompis—Fut. romprai

COND. romprais—IMP. romps, rompe, etc.

SUB. pres. rompe—Imp. rompisse

In the same manner are conjugated *corrompre*, to corrupt, and *interrompre*, to interrupt.

EXERCISE ON *Moudre*, *Prendre*, etc.

I took great pains; but, at last I ground all the coffee.  
ind.-3 *beaucoup de* sing. *enfin*

Grind these razors with care. Those knives (are just) ground.  
*rasoir* m. *couteau* m. *venir d'être*

This grain is not sufficiently ground, it should be ground  
*assez* *falloir* ind.-1 *le* inf.-1

again. I wish that you would take courage. What news have  
*vouloir*

you learnt? Philosophy comprehends logic, ethics,  
f. art. *art. logique* f. art. *morale* f.

physics, and metaphysics. It is (with difficulty) that  
art. *physique* f. art. *métaphysique* f. *Ce difficilement* que

he (gets off) from his opinions. He has forgotten all that  
*se déprendre\** — *désapprendre* ce que

he knew. I fear you will undertake a task above your  
ind.-2 *que* subj.-1 *tâche* f. *au-dessus de*

strength. Could he have been mistaken so grossly? I reproved  
f. pl. cond.-2 *grossièrement* *reprendre*

him continually of his faults, but (to no purpose). We sur-  
ind.-2 *sans cesse* *défaut* *inutilement*

prised the enemy and cut them in pieces. In the middle of the  
pl. *tailler* *en* *à*

road, the axletree of our carriage (broke down.) Bad  
*chemin* *essieu* m. *carrosse* *se rompre* art.

company corrupts the minds of young people. Why do you  
f. pl. *gens* *pourquoi*

interrupt your brother when you see him busy?  
*quand* *occupé*

\* *Déprendre* being now very little used, it is better to employ either the verbs *se détacher* or *se départir*, etc.—Noel and Chapsal.

## SUIVRE, to Follow.

PART. *pres.* suivant—*Past.* suivi m. ie f.  
 IND. *pres.* suis—*Imp.* suivais—*Pret.* suivis—*Fut.* suivrai  
 COND. suivrais—IMP. suis, suive, etc.  
 SUB. *pres.* suive—*Imp.* suivisse

*S'ensuivre*, to ensue, and *poursuivre*, to pursue, are conjugated in the same manner.

## VAINCRE, to Conquer.

PART. *pres.* vainquant—*Past.* vaincu m. ue f.  
 IND. *pres.* vains\*—*Imp.* vainquais\*—*Pret.* vainquis—*Fut.* vaincrai  
 COND. vaincrais—IMP. vains\*, vainque, vainquons\*, etc.  
 SUB. *pres.* vainque\*—*Imp.* vainquisse

N. B.—All the tenses of this verb marked with an asterisk are very little used. Conjugate in the same manner *convaincre*, to convince. These two verbs are irregular, only because the *c* is changed into *qu* before *a, e, i, o*. *Convaincre* is used through all its tenses and persons.

## BATTRE, to Beat.

PART. *pres.* battant—*Past.* battu  
 IND. *pres.* bats—*Imp.* battais—*Pret.* battis—*Fut.* battrai  
 COND. battrais—IMP. bats, batte, etc.  
 SUB. *pres.* batte—*Imp.* battisse

*Abattre*, to pull down; *combattre*, to fight; *s'ébattre*, to rejoice (an old word, almost out of use), and *rebattre*, to beat again, to repeat, are conjugated in the same manner.

*Etre*, to be, which has already been conjugated through, p. 183.

## VIVRE, to Live.

PART. *pres.* vivant—*past.* vécu  
 IND. *pres.* vis—*Imp.* vivais—*Pret.* vécus—*Fut.* vivrai  
 COND. vivrais—IMP. vis, vive  
 SUB. *pres.* vive—*Imp.* vécusse

Conjugate in the same manner *revivre*, to revive, and *survivre*, to survive.

## EXERCISE.

(For a long while) we followed that method, which was only  
*Long-temps* 2 ind.-3 1 f. ind.-2 *ne que*  
 fit to mislead us. What (is the consequence)? See the errors  
*propre égarer que s'ensuivre*  
 which have sprung from that proposition, which ap-  
*s'ensuivre* ind.-4 f. pl. — f.  
 peared so true. We followed our road, when some cries  
 ind.-2 ind.-2 *chemin lorsque de* art. *cri* m. pl.  
 which came from the midst of the forest, carried  
 \* *sortir* inf.-3 *fond* m. *porter* ind.-3 art.  
 terror into our souls. The Greeks vanquished the Persians at  
*éffroi* m. *Grec* *Perse à*  
 Marathon, Salamis, Platea, and Mycale. I have, at last, con-  
 pr. *Salamine*, pr. *Platée* pr.  
 vinced him, by such powerful reasons, of the enormity of his  
*de* art. *si fort* 2 f. pl. 1 =  
 fault, that I (have no doubt) but he will repair it. It  
*faute* f. *ne douter nullement que ne réparer* subj.-1 *Ce*  
 is during winter that they thrash the corn in cold countries.  
*pendant* art. *on froid* 2 *pays* 1  
 The enemies were so well beaten in that engagement, that they were  
*rencontre* f.  
 forced to abandon thirty leagues of the country. The cannon  
*de* *lieue* f. \* *pays*  
 (threw down) the tower. They fought with unexampled  
*abattre* ind.-3 ind.-2 art. *sans exemple*  
 fury, when a panic terror made them take flight  
*acharnement* m. *panique* f. ind.-3 *leur* art. *fuite* f.  
 and dispersed them in an instant. Beat these mattresses  
*rebattre matelas* m. pl.  
 again. Happy those who live in solitude! Long live  
 \* art. *retraite* f. *que* 1 4 subj.-1 3  
 that good king! He did not long survive a person who was so  
 2 *long-temps* ind.-3 à f.  
 dear to him. Fathers live again in their children. He was in  
 art.  
 a strange dejection of mind; the news which he has received,  
*accablement* f. f.  
 has revived him.  
*faire revivre*

## OBSERVATIONS.

The two following tables exhibit the primitive tenses of the regular and irregular verbs, and some of the defective, with the pages where the other tenses are to be found; it will prove useful to consult them.

## TABLE OF THE PRIMITIVE TENSES OF THE FOUR REGULAR CONJUGATIONS.

INFIN.		PARTICIPLES.		INDICATIVE.						
PRESENT.		PRESENT.	PAST.	PRESENT.	PRET. DEF.					
FIRST CONJUGATION.										
Parler		Parlant		Parlé		Je parle		Je parlai		Page 191
SECOND CONJUGATION.										
Punir		Punissant		Puni		Je punis		Je punis		203
Sentir		Sentant		Senti		Je sens		Je sentis		203
Mentir		Menant		Menti		Je mens		Je mentis		203
Se repentir		Se repentant		Repenti		Je me repens		Je me repentis		222
Partir		Partant		Parti		Je pars		Je partis		203
Sortir		Sortant		Sorti		Je sors		Je sortis		
Dormir		Dormant		Dormi		Je dors		Je dormis		
Servir		Servant		Servi		Je sers		Je servis		
Ouvrir		Ouvrant		Ouvert		J'ouvre		J'ouvris		
Couvrir		Couvrant		Couvert		Je couvre		Je couvris		
Offrir		Offrant		Offert		J'offre		J'offris		
Souffrir		Souffrant		Souffert		Je souffre		Je souffris		
Tenir		Tenant		Tenu		Je tiens		Je tins		211
Venir		Venant		Venu		Je viens		Je vins		
THIRD CONJUGATION.										
Recevoir		Recevant		Reçu		Je reçois		Je reçus		211
Devoir		Devant		Dû		Je dois		Je dus		211



INFIN.	PARTICIPLES.		INDICATIVE.		Page
PRESENT.	PRESENT	PAST.	PRESENT.	PRET. DEF.	
FOURTH CONJUGATION.					
Répandre	Répandant	Répan <u>du</u>	Je répands	Je répandis	215
Rendre	Rendant	Rendu	Je rends	Je rendis	
Fondre	Fondant	Fon <u>du</u>	Je fonds	Je fondis	
Répondre	Répondant	Répon <u>du</u>	Je réponds	Je répondis	
Tondre	Tondant	Ton <u>du</u>	Je tonds	Je tondis	
Perdre	Perdant	Per <u>du</u>	Je perds	Je perdis	
Mordre	Mordant	Mor <u>du</u>	Je mords	Je mordis	
Tordre	Tordant	Tor <u>du</u>	Je tords	Je tordis	
Plaire	Plaisant	Plu	Je plais	Je plus	
Taire	Taisant	Tu	Je tais	Je tus	
Paraître	Paraissant	Paru	Je parais	Je parus	
Croître	Croissant	Cru	Je crois	Je crus	
Connaître	Connaissant	Connu	Je connais	Je connus	
Reparaître	Reparaissant	Repu	Je repais	Je repus	
Réduire	Réduisant	Réduit	Je réduis	Je réduisis	
Instruire	Instruisant	Instruit	J'instruis	J'instruisis	
Craindre	Craignant	Craint	Je crains	Je craignis	
Peindre	Peignant	Peint	Je peins	Je peignis	
Joindre	Joignant	Joint	Je joins	Je joignis	

## PRIMITIVE TENSES OF THE IRREGULAR WITH SOME DEFECTIVE VERBS.

### FIRST CONJUGATION.

Aller	Allant	Allé	Je vais	J'allai	243
-------	--------	------	---------	---------	-----

### SECOND CONJUGATION.

Fleurir	{ Fleurissant	} Fleuri	Je fleuris	Je fleuris	250
Hair	Florissant				
Gésir*	Haissant	Haï	Je haïs	Je haïs	250
Bouillir	Gisant		Il git		251
Ébouillir	Bouillant	Rouilli	Je bous	Je bouillis	251
Courir		Ébouilli			252
Faillir	Courant	Couru	Je cours	Je courus	252
Défaillir	Faillant*	Failli	Je faux*	Je faillis	252
Fuir		Défailli	Nous défailions	Je défailis	253
Mourir	Fuyant	Fui	Je fuis	Je fuis	253
Acquérir	Mourant	Mort	Je meurs	Je mourus	253
Conquérir	Acquérant	Acquis	J'acquièrs	J'acquis	254
Oùir	Conquérant	Conquis	Je conquiers	Je conquis	255
Vêtir	Oyant*	Où		J'ouïs	255
Revêtir	Vêtant	Vêtu	Je vêts	Je vêtis	255
Cueillir	Revêtant	Revêtu	Je revêts	Je revêtis	255
Saillir	Cueillant	Cueilli	Je cueille	Je cueillis	257
Tressaillir	Saillant	Sailli	Il saille	Il saillit	257
	Tressaillant	Tressailli	Je tressaille	Je tressaillis	257

N.B.—The tenses marked with an asterisk are obsolete.

INFIN.	PARTICIPLES.		INDICATIVE.	
PRESENT.	PRESENT.	PAST.	PRESENT.	PRET. DEF.

## THIRD CONJUGATION.

					Page
Avoir	Ayant	Eu	J'ai	J'eus	162
Ravoir					259
Choir		Chu			259
Déchoir		Déchu	Je déchois	Je déchus	259
Echoir	Echéant	Echu	Il échoit	J'échus	259
Falloir		Fallu	Il faut	Il fallut	238
Mouvoir	Mouvant	Mu	Je mens	Je mus	260
Promouvoir		Promu		Je promus*	260
Pleuvoir	Pleuvant	Plu	Il pleut	Il plut	260
Pouvoir	Pouvant	Pu	Je puis	Je pus	261
Savoir	Sachant	Su	Je sais	Je sus	261
Seoir*	Séyant		Il sied		261
Seoir*	Séant	Sis			261
Asseoir	Asséyant	Assis	J'assieds	J'assis	261
Surseoir		Sursis	Je sursois	Je sursis	263
Voir	Voyant	Vu	Je vois	Je vis	262
Prévoir	Prévoyant	Prévu	Je prévois	Je prévis	262
Pourvoir	Pourvoyant	Pourvu	Je pourvois	Je pourvus	262
Valoir	Valant	Valu	Je vaux	Je valus	263
Vouloir	Voulant	Voulu	Je veux	Je voulus	263

## FOURTH CONJUGATION.

Soudre	Solvant*				273
Resoudre	Resolvant	{ resous }	Je resous	Je resolus	273
Absoudre	Absolvant	{ resolu }	J'absous		273
Dissoudre	Dissolvant	Absous	Je dissous		273
Coudre	Cousant	Dissous	Je couds	Je cousis	274
Sourdre		Cousu	Il soud		274
Mettre	Mettant	Mis	Je mets	Je mis	274
Moudre	Moulant	Moulu	Je mouds	Je moulus	274
Prendre	Prenant	Pris	Je prends	Je pris	275
Rompre	Rompant	Romp	Jo romps	Je rompis	275
Suivre	Suivant	Suivi	Je suis	Je suivis	276
S'ensuivre	S'ensuivant	Ensuivi	Il s'ensuit	Il s'ensuivit	277
Vaincre	Vainquant	Vaincu	Je vaincs*	Je vainquis	277
Battre	Battant	Battu	Je bats	Je battis	277
Etre	Etant	Été	Je suis	Je fus	183
Vivre	Vivant	Vécu	Je vis	Je vécus	277
Braire			Il braie		264
Faire	Faisant	Fait	Je fais	Je fis	264
Traire	Trayant	Trait	Je traie		265
Naître	Naissant	Né	Je nais	Je naquis	266
Renaitre	Renaissant		Je renais	Je renaquis*	266
Paitre	Paissant	Pu	Je pais		266
Bruire	Bruyant				266
Luire	Luisant	Lui	Je luis		268
Nuire	Nuisant	Nui	Je nuis	Je nuisis	268
Confire	Confisant	Confit	Je confis	Je confis	268
Suffire	Suffisant	Suffi	Je suffis	Je suffis	268

The tenses marked with an asterisk are obsolete.

INFIN.	PARTICIPLES.		INDICATIVE.		
PRESENT.	PRESENT	PAST.	PRESENT.	PRET. DEF.	
FOURTH CONJUGATION <i>continued</i> :					
Circoncire	Circoncisant	Circoncis	Je circoncis	Je circoncis	268
Dire	Disant	Dit	Je dis	Je dis	269
Médire	Médisant	Médit	Je medis	Je medis	269
Maudire	Maudissant	Maudit	Je maudis	Je maudis	269
Ecrire	Ecrivant	Ecrit	J'écris	J'écrivis	269
Lire	Lisant	Lu	Je lis	Je lus	270
Rire	Riant	Ri	Je ris	Je ris	270
Frيره		Frit	Je fris		270
Boire	Buvant	Bu	Je bois	Je bus	271
Clore, clorre		Clos	Je clos		271
Conclure	Concluant	Conclu	Je conclus	Je conclus	272
Exclure	Excluant	{ Exclu or exclus	{ J'exclus	J'exclus	272
Croire	Croyant	Cru	Je crois	Je crus	272
Poindre			Il point		

N.B.—The derivative tenses will be found with the primitives to which we have given references.

## SUPPLEMENT TO THE VERBS.

\* \* \* We hope the Pupil will find great assistance from the following method of conjugating French Verbs.

## PARADIGM

Showing the identity of French Verbs in the ending of Syllables.

## INFINITIVE.

*Pres.* er ir oir re *parler, agir, devoir, rendre*

## PARTICIPLES.

*Pres.* ant for every verb *parlant, agissant, devant, rendant*

*Past.* { é m. ée f. i m. ie f. } *parlé, agi, dû, fait, mis, rendu*  
 { u m. ue f. s m. se f. }  
 { t m. te f. }

## INDICATIVE.

## PRESENT.

	je	tu	il	nous	vous	ils	
1.	e	es	e	ons	ez	ent	<i>j'aime, es, e, I love</i>
2.	s	s	t	ons	ez	ent	<i>je sens s, t, I feel</i>
3.	x	x	t	ons	ez	ent	<i>je veux, x, t, I am willing</i>

## IMPERFECT.

1.	ais	ais	ait	ions	iez	aient	<i>je parlais, je sentais</i>
----	-----	-----	-----	------	-----	-------	-------------------------------

## PRETERIT.

1.	ai	as	a	âmes	âtes	èrent	<i>je parlai, j'aimai</i>
2.	is	is	it	îmes	îtes	irent	<i>j'agis, je fis</i>
3.	us	us	ut	ûmes	ûtes	urent	<i>je reçus, je fus</i>
4.	ins	ins	int	inmes	intes	inrent	<i>je tins, je vins</i>

## FUTURE.

1.	rai	ras	ra	rons	rez	ront	<i>je devrai, j'aimerai</i>
----	-----	-----	----	------	-----	------	-----------------------------

## CONDITIONAL.

1.	rais	rais	rait	rions	riez	raient	<i>je devrais, j'aimerais</i>
----	------	------	------	-------	------	--------	-------------------------------

## SUBJUNCTIVE.

## PRESENT.

	je	tu	il	nous	vous	ils	Compound Tenses.
1.	e	es	e	ions	iez	ent	<i>que j'aime, que je sente</i>

## IMPERFECT.

1.	sse	sses	t	ssions	ssiez	ssent	<i>que j'aimasse, sentisse</i>
----	-----	------	---	--------	-------	-------	--------------------------------

## IMPERATIVE.

1.	e	qu'il			qu'ils	<i>parle, qu'il parle</i>
2.	s	e	ons	ez	ent	<i>lis, qu'il lise</i>

Observe that this general rule suffers exceptions, as it may have been perceived in some persons of the verbs *avoir, être, aller, dire, faire, convaincre,* and *vaincre.*

## OF REGULAR CONJUGATIONS.

Two things are to be observed in the conjugation of a verb; viz. the radical and final letters. A regular verb keeps its radical letters throughout the conjugation.

The radical letters of a verb are those which precede the final, which are common to all the verbs of the same conjugation, and consequently varying their terminations according to circumstances, whilst the radical remain unchangeable: for instance, in *aimer*, to love, *sentir*, to feel, the syllables *aim* and *sent* are the radical letters, and *er* and *ir* the final ones; therefore to conjugate a verb after any paradigm or model, it is necessary to observe what are the radical letters in the two verbs and add to the radical the final or termination which is wanted.

Let us suppose for instance, that we want to find out the first person plural of the future of the verb *aimer*, having *parler* for paradigm. I observe that the above two verbs both end in *er*, having for their radical the one *aim* and the other *parl*; then I look



for the conjugation of *parler* as being the paradigm, and find *parlerons*, the very tense wanted; now if I take off the final *erons* and carry it to the radical *aim*, I shall have *aimerons*, or the first person plural of the future I wanted to find out.

# I. REGULAR CONJUGATION in *er, ant, é*.

As the termination of *er, ant, é*, of the first regular conjugation offers no difficulty, we shall omit it and pass to the second.

## II. REGULAR CONJUGATION IN *ir, issant, i*.

### INFINITIVE.

Punir.—PART. *pres.* punissant—*Past.* puni *m. ie f.* is and ies *pl.*

### INDICATIVE.

	je	tu	il	nous	vous	ils	Com. Tenses.
<i>Pres.</i>	pun-is	is	it	issons	issez	issent	<i>j'ai puni</i>
<i>Imp.</i>	pun-issais	issais	issait	issions	issiez	issaient	<i>j'avais puni</i>
<i>Pret.</i>	pun-is	is	it	îmes	îtes	irent	<i>j'eus puni</i>
<i>Fut.</i>	pun-irai	iras	ira	irons	irez	iront	<i>j'aurai puni</i>
<i>CON.</i>	pun-irais	irais	irait	irions	iriez	iraient	<i>j'aurais puni</i>

### SUBJUNCTIVE.

	<i>que</i>						<i>que</i>
<i>Pres.</i>	pun-isse	isses	isse	issions	issiez	issent	<i>j'aie puni</i>
<i>Imp.</i>	pun-isse	isses	ît	issions	issiez	issent	<i>j'eusse puni</i>
<i>IMP.</i>	pun-	is	isse	issons	issez	issent	

About two hundred verbs in *cir, dir, gir, mir, nir, tir*, etc., are conjugated in the same manner.

The following table is a list of the most useful verbs of the second conjugation, which being regular, are all conjugated like the paradigm *punir*.

<i>abolir</i>	to abolish	<i>fournir</i>	to furnish
<i>abrutir</i>	to besot	<i>*fleuir</i>	to flourish
<i>accomplir</i>	to accomplish	<i>frémir</i>	to shudder
<i>adoucir</i>	to sweeten	<i>garantir</i>	to warrant
<i>affermir</i>	to strengthen	<i>garnir</i>	{ to garnish to furnish
<i>agir</i>	to act	<i>gémir</i>	to groan
<i>aigrir</i>	to anger	<i>guérir</i>	to cure
<i>amortir</i>	to quench	<i>*hair</i>	to hate
<i>anéantir</i>	to annihilate	<i>investir</i>	to invest
<i>appauvrir</i>	to grow poor	<i>jouir</i>	to enjoy
<i>applaudir</i>	to applaud	<i>languir</i>	to languish
<i>assortir</i>	to match	<i>compâtrir</i>	to commiserate
<i>assouvir</i>	to satisfy	<i>murir</i>	to ripen
<i>assujettir</i>	to subject	<i>meurtrir</i>	to bruise
<i>avertir</i>	to warn	<i>munir</i>	to stare
<i>bannir</i>	to banish	<i>nourrir</i>	to nourish
<i>bâtir</i>	to build	<i>obéir</i>	to obey
<i>*bénir</i>	to bless	<i>pâlir</i>	to grow pale
<i>blanchir</i>	to whiten	<i>périr</i>	to perish
<i>chérir</i>	to cherish	<i>polir</i>	to polish
<i>choisir</i>	to choose	<i>pourrir</i>	to rot
<i>convertir</i>	to convert	<i>refroidir</i>	to grow cold
<i>divertir</i>	to divert	<i>réjouir</i>	to rejoice
<i>éblouir</i>	to dazzle	<i>remplir</i>	to fill
<i>éclaircir</i>	to clear	<i>resplendir</i>	to shine
<i>élargir</i>	to widen	<i>retentir</i>	to resound
<i>endurcir</i>	to harden	<i>réussir</i>	to succeed
<i>engloutir</i>	to swallow up	<i>saisir</i>	to seize
<i>enrichir</i>	to enrich	<i>subir</i>	to undergo
<i>ensevelir</i>	to shroud, bury	<i>ternir</i>	to tarnish
<i>étrécir</i>	to straighten	<i>vieillir</i>	to grow old
<i>établir</i>	to establish	<i>unir</i>	to unite
<i>s'évanouir</i>	to swoon		
<i>finir</i>	to finish		

*Bénir, fleuir, and hair, have some irregularities, see p. 250, irregular verbs.*

## REGULAR CONJUGATION IN *ir, ant, i.*

### INFINITIVE.

Sentir—PART. *pres.* sentant—*Past.* senti *m. ie f. is, ies pl.*

### INDICATIVE.

	<i>je</i>	<i>tu</i>	<i>il</i>	<i>nous</i>	<i>vous</i>	<i>ils</i>	<i>Com. Ten.</i>
<i>Pres.</i>	sen-s	s	t	tons	tez	tent	<i>j'ai senti</i>

<i>Imp.</i>	sent-ais	ais	ait	ions	iez	aient	<i>j'avais senti</i>
<i>Pret.</i>	sent-is	is	it	îmes	îtes	irent	<i>j'eus senti</i>
<i>Fut.</i>	sent-irai	iras	ira	irons	irez	iront	<i>j'aurai senti</i>
<i>COND.</i>	sent-irais	irais	irait	irions	iriez	iraient	<i>j'aurais senti</i>

## SUBJUNCTIVE.

	<i>que</i>						<i>que</i>
<i>Pres.</i>	sent-e	es	e	ions	iez	ent	<i>j'aie senti</i>
<i>Imp.</i>	sent-isse	isses	ît	issions	issiez	issent	<i>j'eusse senti</i>

## IMPERATIVE.

sen-	s	te	tons	tez	tent
------	---	----	------	-----	------

The verbs of this conjugation ending in *tir* in the infinitive, drop the *t* in the first and second persons singular of the present indicative, as *sortir*, to go out; Ind. pres. *je sors, tu sors, il sort*. The other verbs drop the letter which precedes *ir* in the three persons singular of the same tense as above. Example, *servir*, to serve; Ind. pres. *je sers, tu sers, il sert*.

The following are conjugated like *sentir* :

	INFIN.	FART. PRES.	COM. PRES.
<i>to consent</i> .....	consentir .....	consentant .....	j'ai consenti
<i>to give one the lie</i> ...	démentir .....	démentant .....	j'ai démenti
<i>to disoblige</i> .....	desservir .....	desservant .....	j'ai desservi
<i>to sleep</i> .....	dormir .....	dormant .....	j'ai dormi
<i>to lull asleep</i> .....	endormir .....	endormant .....	j'ai endormi
<i>to fall asleep</i> .....	s'endormir ...	s'endormant ...	je me suis endormi
<i>to lie</i> .....	mentir .....	mentant .....	j'ai menti
<i>to set out</i> .....	partir .....	partant .....	je suis parti
<i>to foresee</i> .....	pressentir ...	pressentant ...	j'ai pressenti
<i>to sleep again</i> .....	redormir .....	redormant .....	j'ai redormi
<i>to fall asleep again</i> .	se rendormir .	se rendormant .	je me suis rendormi
<i>to set out again</i> .....	repartir .....	repartant .....	{ both je suis and j'ai repart
<i>to repent</i> .....	se repentir ...	se repentant ...	je me suis repenti
<i>to resent</i> .....	ressentir .....	ressentant .....	j'ai ressenti
<i>to go out again</i> ...	ressortir .....	ressortant .....	je suis ressorti
<i>to serve</i> .....	servir .....	servant .....	j'ai servi
<i>to make use of</i> .....	se servir de ..	se servant de ...	je me suis servi de
<i>to go out</i> .....	sortir .....	sortant .....	{ both je suis and j'ai sorti

### III. REGULAR CONJUGATION IN *oir*, *ant*, *u m. ue f.* *us m. pl.*, *ues f. pl.*

The third regular conjugation *recevoir*, to receive, or *devoir*, to owe, does not offer more difficulty than the first. *Concevoir*, to conceive; *apercevoir*, to perceive; *décevoir*, to deceive, are regular and conjugated like *recevoir* or *devoir*. Observe that there is no circumflex accent on *redu*, past participle of *redevoir*, to owe again, but only on *dû*, past participle of *devoir*.

### IV. REGULAR CONJUGATION IN *re*, *ant*, *u*.

#### INFINITIVE.

Vendre—PART. *pres.* vendant—*Past.* vendu *m. ue f.* *us, ues pl.*

#### INDICATIVE.

	je	tu	il	nous	vous	ils	Com. Tenses.
<i>Pres.</i>	vend-s	s	vend	ons	ez	ent	<i>j'ai vendu</i>
<i>Imp.</i>	vend-ais	ais	ait	ions	iez	aient	<i>j'avais vendu</i>
<i>Pret.</i>	vend-is	is	it	îmes	îtes	irent	<i>j'eus vendu</i>
<i>Fut.</i>	vend-rai	ras	ra	rons	rez	ront	<i>j'aurai vendu</i>
<i>CON.</i>	vend-raïs	rais	rait	rions	riez	raient	<i>j'aurais vendu</i>

#### SUBJUNCTIVE.

	<i>que</i> je	<i>que</i> tu	<i>que</i> il	<i>que</i> nous	<i>que</i> vous	<i>que</i> ils	<i>que</i> Com. Tenses.
<i>Pres.</i>	vend-e	es	e	ions	iez	ent	<i>j'aie vendu</i>
<i>Imp.</i>	vend-isse	isses	ît	issions	issiez	issent	<i>j'eusse vendu</i>

#### IMPERATIVE.

vend-	s	e	ons	ez	ent
-------	---	---	-----	----	-----

### REGULAR CONJUGATION IN *uire*, *uisant*, *uit*.

#### INFINITIVE.

Réduire—PART. *pres.* réduisant—*Past.* réduit *m. te f.* *uits, uites pl.*

#### INDICATIVE.

	je	tu	il	nous	vous	ils	Com. Tenses.
<i>Pres.</i>	rédu-is	is	it	isons	isez	isent	<i>j'ai réduit</i>

INDICATIVE *continued.*

	je	tu	il	nous	vous	ils	Com. Tenses.
<i>Imp.</i>	rédui-sais	sais	sait	sions	siez	saient	<i>j'avais réduit</i>
<i>Pret.</i>	rédui-sis	sis	sit	sîmes	sîtes	sirent	<i>j'eus réduit</i>
<i>Fut.</i>	rédui-rai	ras	ra	rons	rez	ront	<i>j'aurai réduit</i>

## CONDITIONAL.

rédui-raïs	rais	rait	rions	riez	raient	<i>j'aurais réduit</i>
------------	------	------	-------	------	--------	------------------------

## IMPERATIVE.

rédui-	s	se	sons	sez	sent
--------	---	----	------	-----	------

## SUBJUNCTIVE.

	<i>que</i>						<i>que</i>
<i>Pres.</i>	rédui-se	ses	se	sions	siez	sent	<i>j'aie réduit</i>
<i>Imp.</i>	rédui-sisse	sisses	sît	sissions	sissie	sissent	<i>j'eusse réduit</i>

Verbs in this conjugation ending in *gnant* in the present participle, as *joindre*, to join; *peindre*, to paint; *contraindre*, to constrain; etc., take *g* before the letter *n* in the three persons plural of the indicative present; in the whole of the imperfect, etc.—(See the fourth conjugation of verbs, p. 215.)



## CHAPTER VI.

## OF PREPOSITIONS.

Prepositions are words which serve to express the relations of things one to another, and this they do by joining the noun or pronoun following to the word that precedes them. When we say *le fruit de l'arbre*, the fruit of the tree, *de* expresses the relation between *fruit* and *arbre*. When we say *utile à l'homme*, useful to man, *à* makes the noun *homme* relate to the adjective *utile*. *De* and *à* are prepositions, and the word which follows them is called the *regimen* of the preposition.

These words are prepositions, because they are generally placed before the noun which they govern.

There are different kinds of prepositions; the principal ones are as follows :

Those denoting place are :

1st. *Chez*, at. *Il est chez-lui*, he is at home.

2ndly. *Dans*, in. *Il se promène dans le jardin*, he is walking in the garden.

3rdly. *Devant*, before. *Il est toujours devant mes yeux*, he is always before my eyes.

4thly. *Derrière*, behind. *Il ne regarde jamais derrière lui*, he never looks behind him.

5thly. *Parmi*, among. *Que de fous parmi les hommes !* How many fools among men !

6thly. *Sous*, under. *La taupe vit sous terre*, the mole lives under ground.

7thly. *Sur*, upon, on. *Il a le chapeau sur la tête*, he has his hat on (his head).

8thly. *Vers*, towards. *L'aimant se tourne vers le nord*, the loadstone points towards the north.

## EXERCISE on the foregoing Prepositions.

We find less real happiness *in* an elevated condition than *in* a  
*On de bonheur* 2. — f. 1  
 middling state. One is never truly easy but *at* home.  
*moyen* 2 1 *véritablement tranquille que soi*  
 He walked *before* me to serve me as a guide. There was a de-  
*marcher pour de \** — ind.-2  
 lightful grove *behind* his house. *Among* (so many) different na-  
 2 *bosquet* 1 *tant de* 2  
 tions, there is not one that has not a religious worship.  
 1 *y en avoir* subj.-1 2 *culte m. art.*  
 Nature displays her riches with magnificence *under* the torrid  
*déployer — torride* 2  
 zone. Eternal snows (are to be seen) *on* the summit of  
 f. 1. *de* art. 3 5 f. pl. 4 *on l voir* 2 ind.-1 *sommet*  
 the Alps. *Towards* the north, nature presents a gloomy and  
 art. *triste* 2  
 savage prospect.  
 3 *aspect m. 1*

Those denoting the order are:

1st. *Avant*, before. *La nouvelle est arrivée avant le courrier*, the news is come before the courier.

2ndly. *Après*, after. *Il est trop vain pour marcher après les autres*, he is too proud to walk after other people.

3rdly. *Entre*, between. *Elle a son enfant entre les bras*, she holds her child between (in) her arms.

4thly. *Depuis*, since, from. *Depuis la création jusqu'à nous*, from the creation to the present time.

5thly. *Dès*, from. *Dès son enfance*, from his infancy; *dès sa source*, from its source.

EXERCISE on *Avant*, *Après*, etc.

We (were up) *before* daylight, (in order to) enjoy the  
*se lever* ind.-6 art. \* *pour de*  
 magnificent spectacle of the rising sun. *After* such great  
*magnifique* 2 m. 1 *levant* 2 1 *de si*  
 faults, it only remained for us to repair them (as well as  
*faute* f. pl. *ne rester* ind 2 \* *que réparer de notre*

we could). *Between* those two mountains is a hollow deep  
*mieux creux 2 et profond 3*  
 road. Many very astonishing events (have taken place)  
*chemin m. 1 \* de art. 2 1 il se passer ind.-4*  
*within* these ten years. *From* the earliest infancy I have had an ab-  
*depuis \* tendre \**  
 horrence of lying.  
*horreur art. mensonge m.*

Those denoting union are :

1st. *Avec*, with. *Il faut savoir avec qui on se lie*, we ought to know the persons with whom we associate.

2ndly. *Durant*, during. *Durant la guerre*, during the war; *durant l'été*, during the summer. This preposition expresses a continued duration.

3rdly. *Pendant*, during, in. *Pendant l'hiver*, in the winter time; *pendant la paix*, in time of peace. This preposition denotes a duration limited, restricted to a given time.

4thly. *Outre*, beside. *Outre des qualités aimables, il faut encore*, etc., beside aimable qualities, there ought still, etc.

5thly. *Suivant*, according. *Je me déciderai suivant les circonstances*, I shall determine according to circumstances.

6thly. *Selon*, according, by. *Le sage se conduit selon les maximes de la raison*, a wise man acts according to the dictates of reason.

#### EXERCISE on *Avec*, *Durant*, etc.

*With* wit, politeness, and a little readiness to oblige,  
*de art. pr. art. peu de prévenance à*  
 one generally succeeds in the world. We are fit for medita-  
*On propre à art. — f.*  
 tion during winter. In the course of that siege, the commandant of  
*siège m. —*  
 the city made some very lucky sallies. *Beside* the exterior  
*ind.-3 de art. heureux sortie f. pl. 2*

advantages of figure, and the graces of deportment, she possesses an excellent heart, a just mind, and a sensible soul. Always  
 1 art. — art. *maintien*  
*avoir* 2 1 2 1 2 1  
 behave yourself according to the maxims which I have inculcated  
*se conduire* f. pl. *inculquer*  
 on you.

\*

Those denoting opposition are :

1st. *Contre*, against. *Je plade contre lui*, I plead against him.

2ndly. *Malgré*, in spite of. *Il l'a fait malgré moi*, he has done it in spite of me.

3rdly. *Nonobstant*, notwithstanding. *Nonobstant ce qu'on lui a dit*, notwithstanding what has been said to him.

EXERCISE on the three foregoing Prepositions.

We cannot long act (out of) our own character; notwithstanding all the pains we take to disguise it, it shows itself and betrays us on many occasions. In vain we dissemble in spite of ourselves, we are known at last.  
*savoir cond.-l* *agir contre* \*  
*standing* *que* *pour* *se montrer*  
*trahir en bien de art.* *nous avoir beau faire*  
*à la longue*

Those denoting separation are :

1st. *Sans*, without. *Des troupes sans chefs*, troops without commanders.

2ndly. *Excepté*, except. *Excepté quelques malheureux*, except some wretches.

3rdly. *Hors*, except, save. *Tout est perdu hors l'honneur*, all is lost save honour.

4thly. *Hormis*, except, but. *Tous sont entrés hormis mon frère*, they are all come in but, except, my brother.

EXERCISE on *Sans, Excepté, etc.*

(*Had it not been for*) your care, I should have been ignorant all  
sans pl. un  
 my life-time. All the philosophers of antiquity, *except* a few  
\* art. = très-  
 have held the world to be eternal. All laid down  
*petit nombre* *croire* \* \* *mettre bas*  
 their arms, *except* two regiments, who preferred making their  
\* art. *se faire*  
 way through the enemy. Everything is absurd and ridi-  
*culous* *au travers de* pl.  
 culous in that work, *except* a chapter or two.  
*ouvrage m.*

Those denoting the end are :

1st. *Envers*, towards, to. *Il est charitable envers les pauvres*, he is charitable to the poor.

2ndly. *Touchant*, respecting. *Il a écrit touchant cette affaire*, he has written respecting that business.

3rdly. *Pour*, for. *Il travaille pour le bien public*, he labours for the public good.

## EXERCISE on the three above Prepositions.

I have written to you concerning that business in which I take the  
 most lively interest, and as I know your benevolence towards the  
vif 2 1 *bienveillance f.*  
 unfortunate, I (make not the least doubt) that you (will carefully  
*malheureux* *ne douter nullement* *donner tous vos*  
 attend) (to it), (not so much) for the satisfaction of obliging  
*soins subj.-1* *y* *moins* *inf.-1*  
 me, as for the pleasure of justifying innocence and confounding  
*justifier art.* *pr. confondre*  
 calumny.  
*art.* *f.*

Those denoting the cause and the means are :

1st. *Par*, by. *Il l'a fléchi par ses prières*, he has softened him by his prayers.

2ndly. *Moyennant*, by means, for. *Il réussira moyennant vos avis*, he will succeed by means of your counsels.



3rdly. *Attendu*, on account of, for. *Il ne peut partir attendu les vents contraires*, he cannot sail on account of contrary winds.

## EXERCISE on the foregoing Prepositions.

Is there any man that has never been softened by  
*Y avoir aucun* subj.-1 *fléchir* subj.-3 art.  
 tears, or disarmed by submission? *Through* the precautions  
*ni désarmer* art. —  
 which we took, we avoided the rocks of that dangerous coast.  
*que* ind.-3 *écueil* m. pl. 2 *côte* f. 1  
 Owing to the bad state of my father's health, I shall not travel  
*voyager*  
 this year.  
*année* f.

The use of the three following ones is much varied and very extensive.

*A* generally denotes the end and limit of a relation. It denotes the place we are going to, the end we have in view; *aller à Londres*, to go to London; *courir à sa perte*, to run to one's ruin; *aspirer à la gloire*, to seek after glory. It also denotes the place we are at; *être à Rome*, to be at Rome; time, *à midi*, at twelve o'clock; circumstances, *à ce sujet*, on this subject; the manner, *supplier à mains jointes*, to beg hard; and by analogy, *peindre à l'huile*, to paint in oil colours; the state we are in, *être à son aise*, to be at ease; the quality of things, *bas à trois fils*, three thread stockings; the end and the use of a thing, *une table à manger*, the dining table; the disposition of a person, *homme à réussir*, a man (capable) to succeed; and by analogy, *crime à ne pas pardonner*, a crime not to be forgotten, etc.

## EXERCISE on à.

Fathers! give good counsels, and still better examples to  
*de* *encore* 2 pr. *meilleur* 1

your children. A good minister only aims *at* the glory of well  
*ne aspirer que à*  
 serving his country. When we were *in* the country, we devoted  
*servir pays ind.-2 à campagne f. consacrer*  
 the morning to study, we (took a walk) *at* noon, and *at*  
*ind.-2 art. se promener ind.-2 midi*  
 three or four o'clock, we went *a* hunting or fishing.  
*heure ind.-2 art. chasse f. pr. art. pêche f.*  
 Michael Angelo has painted a great deal *in* fresco. It is a bed *with*  
*Michel Angelo fresque Ce lit m.*  
 ivory posts and hind's feet. That man, *with* his gloomy  
*colonne d'ivoire pr. pied de biche \* sombre 2*  
 looks and blunt deportment, seems to me fit only  
*regard m. 1 pr. art. brusque 2 maintien m. 1 ne que*  
 to serve as a bugbear.  
*de \* épouvantail*

*De* generally denotes the place where we come from, the point where a thing begins, from which it is extracted, from which it takes its name ; as *je viens de France*, I come from France ; *d'un bout à l'autre*, from one end to the other. It also expresses the relations of appurtenance, *le palais du roi*, the king's palace ; *les facultés de l'âme*, the faculties of the soul ; *homme d'esprit*, a man of wit ; *femme de sens*, a woman of sense ; a part of a whole, *moitié de*, the half of ; *quart de*, the fourth part of ; the state, *mourir de faim, de soif*, to die of hunger, of thirst ; the means, *vivre de fruits*, to live upon fruit ; *sauter de joie*, to jump for joy, etc.

EXERCISE on *De*.

I come *from* London, where I have spent a week very agree-  
*où passer huit jours*  
 ably. *From* one end of the horizon to the other, the sky was  
*bout m. m. ciel m.*  
 covered *with* thick and black clouds. The marble of  
*épais 2 noir 3 nuage m. pl. 1*  
 Paros is not finer than that which we get *from* Carrara. Mon-  
*nous vient Carrare*

taigne, Mad. de Sévigné, and la Fontaine, were writers of  
 ind.-2 de art. *écrivain* un  
 truly original genius. One half of the terrestrial world is covered  
 2 3 1 *terrestre globe* m.  
 with water, and above a (third part) of the rest is (without inha-  
*plus de tiers* m. *inhabité*  
 bitants), either through extreme heat or through excessive  
*ou par un 2 chaleur* f. I *un — 2*  
 cold. In that happy retreat, we lived on the milk of our  
*froid* m. I *asile* ind.-2  
 flocks, and the delicious fruits of our orchards.  
*brebis* pr. — 2 1 *verger* m. pl.

*En* generally relates to time and place; *être en Angleterre*, to be in England; *aller en Italie*, to go to Italy. It also denotes the state; *être en bonne santé*, to be in good health; *en paix*, at peace; *en guerre*, at war; the cause, *il l'a fait en haine de lui*, he did it through hatred for him, etc.

EXERCISE on *En*.

He had for a (long while) lived in France, of which he  
 3 \* *depuis* 1 \* *long-temps* 2 *vivre* ind.-2  
 was passionately fond; the troubles which agitated that  
*aimer passionnément le séjour* ind.-2 — ind.-4  
 fine kingdom obliged him to retire to Switzerland, whence he  
*royaume* m. ind.-4 *de se retirer* *Suisse* d'où  
 soon after set off for Italy. We were at peace, and  
*se rendre* ind.-4 ind.-2 pron.  
 enjoyed all its charms, when ambition rekindled the torch  
 ind.-2 de art. *rallumer* ind.-3 feu  
 of war, and forced us to put our frontiers into a state of  
 art. ind.-3 *de mettre* *frontières* f. pl. \*  
 defence. The savage is almost continually at war; he cannot  
*presque toujours*  
 remain in quiet. He has acted, on this occasion, like a great  
*repos* *dans* or *en*  
 man.

Prepositions joined to an English verb and which are not expressed in French :

## EXAMPLES.

to pull down	<i>abattre</i>	to take away	<i>ôter, enlever</i>
to give up	<i>abandonner</i>	to comment upon	<i>paraphraser</i>
to seal up	<i>cacheter</i>	to bring back	<i>ramener</i>
to fill up	<i>combler</i>	to find out	<i>trouver</i>
to tear off	<i>déchirer</i>	to go up	<i>monter</i>
to root out	<i>déraciner</i>	to go down	<i>descendre</i>
to fly away	<i>s'envoler</i>	to come in	<i>entrer</i>
to wipe off	<i>époudrer</i>	to go out	<i>sortir</i>
to faint away	<i>s'évanouir</i>	to look at	<i>regarder</i>
to turn out	<i>expulser</i>	to look for	<i>chercher</i>
to get up	<i>se lever</i>	to wonder at	<i>admirer</i>
to send for	<i>mander</i>	to wait for	<i>attendre, etc.</i>

## Observations.

Verbs composed with a preposition.

The English give to many of their verbs a signification quite opposite to the primitive one, by prefixing to them the preposition *un* or *dis* ; the French give it by prefixing *dés* to the words which begin with a vowel or *h* mute, and *dé* to those which begin with a consonant.

## EXAMPLES.

<i>border</i>	to border	<i>approuver</i>	to approve
<i>déborder</i>	to <i>un</i> border	<i>désapprouver</i>	to <i>dis</i> approve
<i>compter</i>	to count	<i>honorer</i>	to honour
<i>décompter</i>	to <i>dis</i> count	<i>déshonorer</i>	to <i>dish</i> onour

The English put the word *again* after a verb to express the reiteration of a thing ; the French express it by prefixing the preposition *re* to the verb when it begins with a consonant, and *r* only when it begins with a vowel or *h* mute.

## EXAMPLES.

<i>appeler</i>	to call	<i>demander</i>	to ask
<i>rappeler</i>	to call <i>again</i>	<i>redemander</i>	to ask <i>again</i>
<i>habiller</i>	to dress		<i>etc., etc.</i>
<i>rehabiller</i>	to dress <i>again</i>		

## CHAPTER VII.

## OF THE ADVERB.

The Adverb is a word indeclinable, which is generally joined to the verb or the adjective in order to determine its signification. When we say *cet enfant parle distinctement*, that child speaks distinctly, by the word *distinctement*, we give to understand that he speaks one way rather than another.

There are adjectives which are sometimes used as adverbs, as *il chant juste*, he sings right; *elle chante faux*, she sings out of tune; *ils ne voient pas clair*, they do not see clear; *cette fleur sent bon*, this flower has a good smell, etc. The adjectives *juste*, *faux*, *clair*, and *bon*, are here used as adverbs.

Most of the French adjectives become adverbs by altering their final according to the three following rules.

## RULE I.

Adjectives which end in *ant* or *ent* become adverbs by changing the final *ant* in *amment*, and *ent* into *emment*, as *constant*, *prudent*, *patient*, adjectives: *constamment*, *prudemment*, *patiemment*, adverbs. The only exceptions are *lentement* and *présentement*, from the adjectives *lent* and *présent*.

## RULE II.

Adjectives which end in a vowel become adverbs by adding *ment* to the final, as *sage*, *poli*, *ingénu*, adjectives; *sagement*, *poliment*, *ingénument*, adverbs. The adjectives *beau*, *fou*, *nouveau*, and *mou*, become adverbs by adding *ment* to their feminine



*belle, folle, nouvelle, and molle ; bellement, follement, nouvellement, mollement.*

*Exception.*—*Impuni* makes *impunément*, and *traître, traîtreusement*.

### RULE III.

Adjectives which end neither with a vowel nor in *ant* or *ent* in the masculine singular, become adverbs by adding *ment* to their feminine termination, as *grand, doux, heureux*, adjectives masculine ; *grande, douce, heureuse*, adjectives feminine ; *grandement, doucement, heureusement*, adverbs.

*Exception.*—*Gentil* makes *gentiment*, prettily.

The *e* which precedes *ment* is generally mute in adverbs formed from adjectives, except however the following, which take *é* instead of the mute *e*, as

<i>aveuglement</i>	blindly	<i>énormément</i>	enormously
<i>commodément</i>	commodiously	<i>opiniâtrément</i>	obstinately
<i>incommodément</i>	incommodiously	<i>importunément</i>	importunately
<i>communément</i>	commonly	<i>obscurément</i>	obscurely
<i>confusément</i>	diffusedly	<i>précisément</i>	precisely
<i>expressément</i>	expressedly	<i>profondément</i>	deeply
<i>conformément</i>	conformably		

and a few others which may be learnt by practice.

N.B.—It must be observed that the *é* sharp in the adverb *ément*, generally comes from the adjectives which have that *é* acute in their masculine, as *aisé*, easy ; adverb *aisément* ; *modéré*, moderate ; adverb *modérément* ; and so forth.

### Observation.

The following are not derived from adjectives :

<i>comment</i>	how	<i>profusément</i>	lavishly
<i>incessamment</i>	presently	<i>nuitamment</i>	by night
<i>notamment</i>	especially	<i>sciemment</i>	knowingly

Adverbs denoting manner, and a few others have, like adjectives, the three degrees of comparison, as *profondément*, *aussi*, *plus*, or *moins profondément*, *fort*, *bien*, or *très profondément*, and *le plus profondément*.

The following are irregular :

Positive.		Comparative.		Superlative.	
<i>bien</i>	well	<i>mieux</i>	better	<i>le mieux</i>	the best
<i>mal</i>	bad	<i>pis</i>	worse	<i>le pis</i>	the worst
<i>peu</i>	little	<i>moins</i>	less	<i>le moins</i>	the least

#### COMPOUND ADVERBS.

Compound adverbs in adverbial French locution, consist of the assemblage of several words, which being put together, have the signification of adverbs, as

<i>à contre-sens</i>	wrong sense	<i>à peu-près</i>	thereabout
<i>à contre-temps</i>	untimely	<i>de temps en temps</i>	now & then
<i>mal-à-propos</i>	unseasonably	<i>tout-à-l'heure</i>	presently
<i>tout-à-coup</i>	unexpectedly	<i>sens dessus-dessous</i>	topsy-turvy
<i>tout-à-fait</i>	entirely	<i>pêle-mêle</i>	confusedly
<i>tour-à-tour</i>	by turn	<i>à l'amiable</i>	amicably
<i>peu-à-peu</i>	little by little		

#### *How to distinguish an Adverb from a Preposition.*

The difference between an adverb and a preposition is known by the regimen, which is either expressed or understood after the preposition, whilst the adverb stands always alone, and never followed by any other word related to it, as

<i>il est arrivé avant moi</i>	he has arrived before me
<i>vous creusez trop avant</i>	you dig too deeply

In the first sentence, *avant* is a preposition followed by its regimen *moi*, and in the second, it is an adverb of place, after which there is no other word.

## EXERCISE on the foregoing Rules.

Bourdaloue and Massillon have both spoken very  
 — — — *l'un et l'autre*  
*eloquently* on evangelical truths; but the former has *principally*  
*évangélique* 2 1  
 (proposed to himself) to convince the mind; the latter has *gene-*  
*se proposer convaincre*  
*rally* had in view to touch the heart. Several of la Bruyère's cha-  
*en vue de*  
 racters are as *finely* drawn, as *delicately* expressed. Buffon is one  
*finement tracé*  
 of the best writers of the last age: he thinks *deeply*, draws  
*siècle m. peindre*  
*strongly*, and expresses himself *nobly*. Corneille and Racine are the  
 two best French tragic writers; the former's pieces are  
 3 tragique 2 poète 1 art. 1  
*strongly*, but *incorrectly* written; the latter's are more *regularly*  
 2 3 1 *celles*  
 fine, more *purely* expressed, and more *delicately* imagined.  
*beau pensé*

*Adverbs of Doubt and Affirmation.*

There are still various sorts of adverbs.

1st. Those denoting affirmation, as *certes*, certainly; *oui*, yes; *soit*, be it so; *volontiers*, willingly.

Doubt. *Peut-être*, perhaps.

Denial. *Non*, *ne*, *ne pas*, *ne point*, no, not.

## EXERCISE on the above.

*Certainly*, either I mistake, or the business passed  
*ou se tromper ind.-l se passer ind.-l*  
 (in that manner). Do you think that he listens *willingly* to this  
*ainsi écouter*  
 proposition? Have you ever read in Racine the famous scene of  
 Phædra's delirium? Yes, I have, and I own it is one of the  
*délire m, la lu que*  
 finest of the French theatre. *Perhaps* you will discover, on a  
 2 m. 1 *dans*  
 second perusal of la Fontaine's fables, beauties which you  
*lecture f. de art. que*

had not perceived at first. Will you have some? *No*. Will  
*apercevoir* f. pl. à art. f. 2 \* *en* 1 2  
 you not have some? The man who is willing to do good  
*n'en* \* *pas* 3 *vouloir* \* \* art.  
 is not stopped by any obstacle. I will pay him what  
*arrêté* *aucun* *pas* is not expressed *lui ce que*  
 I owe, but not all at once.  
*lui* *non pas* à art. *fois* f.

### *Adverbs of Order, Place, or Distance.*

2ndly. Some denote the order or rank, as *pre-  
 mièrement*, first; *secondement*, secondly, etc.;  
*d'abord*, at first; *après*, after; *avant*, *auparavant*,  
 before, etc.

3rdly. Others denote the place or distance, viz.  
 for the place, *où*, where; *ici*, here; *là*, there; *deçà*,  
 on this side; *delà*, on that side; *partout*, every-  
 where; for the distance, *près*, near; *loin*, far;  
*proche*, nigh, etc.

#### EXERCISE on the above.

We ought first to avoid doing evil; afterwards we  
*falloir* ind.-1 \* *de* inf.-1 art.  
 ought to do good. Read books of instruction first, and af-  
 \* art. 1 art. 3 4 2  
 terwards you may pass to those of entertainment. If you will  
 \* ind.-7 *agrément* *vouloir s'en*  
 go, settle first what is to be done. The painter had  
*aller régler auparavant* ind.-1 *falloir* \* \* inf.-1  
 (brought together) in the same picture several different objects;  
*rassembler* *un* *tableau*  
 there, a troop of Bacchants; here, a troop of young people; there, a  
*gens*  
 sacrifice; here, a disputation of philosophers. Sesostriis carried  
 —te f. *pousser*  
 his conquests farther than Alexander did since. Call upon your  
*conquête* *ne* ind.-1 *depuis passer chez*  
 cousin; he lives near (this place). I cannot see that, if I be not  
*loger* 2 *ici* 1 ind.-1  
 near it. When he knew where he was, he began  
*après* \* *quand* *savoir* ind.-3 ind.-2 *commencer* ind.-3

to fear the consequences of his imprudence. The wicked is,  
*suite* — *l*  
*wherever* he goes, agitated with remorse. Contemplate (*at a dis-*  
*tourment  de remords* *de*  
*tance*) the high mountains, if you wish to discover prospects  
*loin* *vouloir* \* *de art.* *site m.*  
 varied and always new.

### *Adverbs of Time.*

4thly. There are some that denote the time, either in a determinate, or in an indeterminate manner. Those denoting a determinate time are for the present, *maintenant*, now; *  pr sent*, at present; *actuellement*, this moment, etc. For the past, *hier*, yesterday; *avant-hier*, the day before yesterday; *autrefois*, formerly, etc. And for the future, *demain*, to-morrow; *apr s-demain*, the day after to-morrow, etc. Those denoting an indeterminate time are, *souvent*, often; *d'ordinaire*, most times; *quelquefois*, sometimes; *matin*, early; *t t*, soon; *tard*, late, etc.

#### EXERCISE on the above Adverbs.

I have finished the work as you desired me; what do  
*achever* *que* *ordonner ind.-6* *que*  
 you wish me to do now? Formerly, education was neg-  
 2 *vouloir* 1 *que* 3 *je* \* subj.-1 —  
 lected; it is now (very much) attended to; it is (to be hoped)  
*on* 1 4 *beaucoup* 3 *s'occuper en* 2 *falloir* *esp rer*  
 that new views will soon (be adopted). They grieved  
*on* 1 5 3 2 *adopter ind.-7 de* 4 *on* *s'affliger ind.-2*  
 (at it) yesterday; now they laugh (at it); to-morrow it will no  
*en* *rire en* *on*  
 longer be thought of. It is one of those accidents which it is  
*plus* *penser ind.-7 y*  
 sometimes impossible to avoid. The dew incommoded me (very  
*de* *serein m. ind.-4*  
 much); I shall not (in future) walk so late. Rude and  
*d sormais* *malhonn te*



coarse criticism generally (does greater injury) to the per-  
*grossier art. f. d'ordinaire nuire plus*  
 son who (permits himself) to exercise it, than to him who is the  
*se permettre \* \* celui*  
 object (of it.)  
*en*

### *Adverbs of Quantity.*

5thly. Some express quantity; as *peu*, little; *assez*, enough; *trop*, too much; *beaucoup*, much, very much; *tant*, so much, etc.

And, lastly, some express comparison; as *plus*, more; *moins*, less; *aussi*, so; *autant*, as much, etc.

#### EXERCISE on the above Adverbs.

There are many people who have pretensions; but very  
*y avoir beaucoup de \* à \* —*  
 few who have well founded ones. To (bestow too much em-  
*qui en ind.-1 \* de fondé f. pl. \* \* \* 1 \**  
 bellishment upon) a subject, frequently betrays a want of judgment  
*embellir 2 \* souvent 2 être 1 faute*  
 and taste. One very often finds a listlessness in the midst of the  
*art. ennui à*  
 most noisy pleasures. She is a giddy and thoughtless woman,  
*bruyant 2 1. Ce léger 2 inconséquent 3 1*  
 who speaks much and reflects little. She has so much goodness,  
*réfléchir de*  
 that it is impossible not to love her. These stuffs are beautiful;  
*éttoffe f.*  
 consequently cost dear. This book is valuable, but there are  
*aussi elles coûter cher*  
 some others as good. If he has done that, I can do (as much).  
*en \* de en autant*  
 What I say to you (about it) is meant less to give you  
*en ce \* pour faire de art.*  
 pain, than to warn you of what is said. She is  
*avertir art. propos pl. que on tenir avoir*  
 six years younger than her brother. Nobody has more interest  
*de moins ne de*  
 than you (have in the success) of the thing. You do not  
*à ce que réussir subj.-1 2 \* 1*

offer *enough* for this gander; give something *more*. *The more*  
*offrir* *de* *de* \* 1  
 ignorant we are, *the less* so we (believe ourselves).  
 4 on 2 3 \* 1 le 4 2 croire 3 l'être 5

## CHAPTER VIII.

## OF CONJUNCTIONS.

The conjunction is a word which serves to connect sentences. When we say, *il pleure et rit en même temps*, he cries and laughs at the same time, this word *et* unites the first sentence *il pleure* with the second *il rit*. Likewise, when we say, *Pierre et Paul rient*, Peter and Paul laugh; the word *et* unites these two sentences into one, *Pierre rit* and *Paul rit*.

There are different kinds of conjunctions.

1st, To unite two nouns or two verbs under the same affirmation, or under the same negation; *et* is used for the affirmation, and *ni*, neither, nor, for the negation.

2ndly. To denote an alternative, or distinction between objects, we make use of *ou*, either, or; *soit que*, whether, or; *tantôt*, sometimes, etc.

3rdly. To restrict an idea, *sinon*, but, except; *quoique*, *encore que*, though, although; *à moins que*, unless, till.

## EXERCISE on the above Conjunctions.

Gold *and* silver are metals less useful than iron.  
 art. art. de art. art.  
 To listen with joy to a slanderer, *and* to applaud him, is to  
 \* *médisent* \* *lui ce* \*  
 revive the serpent who stings, that he may sting more effec-  
*réchauffer* *piquer afin que* *plus sûre-*  
 tually. I like *neither* the flatterer *nor* the wicked. Those who have  
*ment ni flatteur ni*

never suffered, know nothing; they know neither good nor  
*savoir* *connaître* art. *bien* pl.

evil. You may choose either a happy mediocrity, or a  
 art. *mal* pl. *avoir à choisir* *de* = f. *de*

sphere more elevated, but exposed to many dangers. He is an  
 f. *bien de art.* — *Ce*

inconsistent man; he is sometimes of one opinion, and sometimes  
*sans consistance* 2 1 *tantôt* *avis*

of another. I have (nothing more) to say to you, only that I will  
*ne* *autre chose* *sinon que* 1 3

have it so. I shall not yet pass to the perusal of the authors of  
 \* 2 \* *encore* *lecture* f.

the second class, unless you advise me to do so.  
*ordre m.* *ne conseiller subj.*-1 1 \* \*

4thly. To express the opposition of an object to another; *mais*, but; *cependant*, yet, nevertheless; *néanmoins*, for all that, however; *pourtant*, howsoever, though; *toutefois*, *bien que*, although. These last five conjunctions have almost the same meaning.

5thly. To express a condition; *si*, if; *sinon que*, except that; *à moins que*, unless, till; *pourvu que*, save that; *à condition que*, upon the condition that.

6thly. To express consent; *à la vérité*, indeed; *à la bonne heure*, very well; *quand*, when; *non que*, not that; *quoique*, *encore que*, etc., though, for all that.

7thly. To explain something; *savoir*, *c'est-à-dire*, viz., that is to say; *comme*, as.

## EXERCISE.

The serpent bites: it is only a bite; but from this bite the  
*ce ne que morsure* f.  
 venom communicates itself to the whole body: the slanderer speaks;  
*venin*  
 it is but a word, but this word resounds everywhere. (That is)  
*ne que parole* f. *retentir* *voilà*  
 certainly a superb picture; nevertheless, there is some incorrectness  
*tableau* *in correction*

in the design. Although Homer, according to Horace, slumbers  
*de \* dessin* *sommeiller subj. 1*  
 (at times), he is nevertheless, the first of all poets. You will  
*quelquefois 1 en 3 4 ne 2 pas moins art.*  
 succeed, provided you act with vigour. We surmount  
*pourvu que agir subj. - 1*  
 every obstacle, when it (is question) of gratifying our passions;  
*art. — pl. s'agir satisfaire*  
 the least difficulty stops us, when it (is necessary) to combat them.  
*s'agir de*  
 We have within us two faculties seldom united, viz. imagination  
*en art.*  
 and judgment.  
*art.*

8thly. To express relation or parity between two propositions; *comme*, as; *ainsi*, thus, so; *de même*, as, just as; *ainsi que*, as; *autant que*, as much as; *si que*, so as; etc.

9thly. To express augmentation or diminution; 1st. for augmentation; *d'ailleurs*, besides, moreover; *outre que*, besides that; *de plus, au surplus*, besides, furthermore; 2nd. for diminution; *au moins, du moins, pour le moins*, at least.

10thly. To express the cause or the wherefore of a thing; *car*, for; *comme*, as; *parceque*, besides; *puisque*, since; *pour*, that, in order that, etc.

## EXERCISE.

The most beautiful flowers last but a moment; *thus*  
*durer ne que art. 2*  
 human life passes away. The (greatest part) of mankind have  
*4 3 1 \* plupart f. art. homme pl. pl.*  
*like plants, hidden qualities that chance discovers.*  
*art. de art. caché propriété art. hasard faire découvrir*  
 Madame de Sévigné's letters are models of elegance,  
*art. de art. pr.*  
 simplicity, and taste; besides, they are replete with interesting  
*— pr. plein de 2*  
 anecdotes. Nothing more entertaining than history; besides  
*1 de amusant art.*

nothing is more instructive. Circumstances show  
*de amusant art. occasion pl. faire connaître*  
 us to others, and still more to ourselves. I shall always advise  
*encore conseiller*  
 you to take the ancients as your guides; at least, quit but  
*de pour \* s'écarter 2 de 5 ne 1*  
 seldom the way which they have traced for you. We  
*que 3 4 6 route que 2 tracer f. 3 \* 1 \**  
 must, at least, know the general principles of a language, before  
*falloir inf.-1 de*  
 (we take upon ourselves) to teach it. Certain people hate  
*\* se mêler de \* enseigner 2 1 f. gens*  
 grandeur, because it lowers and humiliates  
 art. — f. ob. pron. *rabaisser* ob. pron.  
 them, and makes them feel the privation of the advantages  
*les que elle leur bien pl.*  
 which they love.

11thly. To draw a conclusion; *or*, now; *donc*, then; *par conséquent*, consequently; *c'est pourquoi*, therefore.

12thly. To express some circumstance of order or time; *quand*, *lorsque*, when; *pendant que*, *tandis que*, etc., whilst, while; *tant que*, as long as; *depuis que*, ever since; *avant que*, before; *dès que*, *aussitôt que*, *d'abord que*, as soon as; *à peine que*, hardly, scarcely; *après que*, after that; *enfin*, in fine, finally, to conclude, etc.

13thly. To express the passage from one circumstance to another; *car*, for; *en effet*, indeed, in effect; *au reste*, besides, otherwise; *à propos*, now I think of it; *après tout*, after all.

## EXERCISE.

We ought to love what is amiable; now, virtue is amiable; *\* falloir ind.-1 \** art.  
 able; therefore we ought to love virtue. We ought to practice  
*\* il faut \** *\* falloir \**  
 what the gospel commands us; now it commands us not only to  
*évangile m. 2 1 non de*



forgive our enemies, but also to love them. Despréaux was  
*pardonner à* *encore de* 2 I  
 extremely exact in not coming late, *when* he was in-  
*de la plus grande exactitude f. à* inf.-1 *trop*  
 vited to dinner; he said that all the faults of those who (are  
 ind.-2 *défaut* *se faire*  
 waited for) present themselves to those who wait  
*attendre* (active voice) 1 *attendre* 3  
 for them. The pride, which possesses us, visible as it is, es-  
 \* 2 *tout* *que*  
 capes our eyes, *while* it manifests itself to the eyes of the public,  
 à  
 and displeases every one. *After* we had examined that  
*choquer à* art. *esprit pl.* ind.-5  
 singular effect, we (enquired into) its causes. We had *hardly*  
 1 2 *rechercher* 2 *en art.* ind.-2  
 done, when he came in. Pride counterpoises all our imperfections,  
*finir que entrer contre-peser misère pl.*  
*for* whether it hides them, or whether it discovers them, it glories  
*soit que cacher que se glorifier*  
 in knowing them. None but an Englishman can (be a  
*de inf.-1 y avoir ne que qui subj.-1*  
 judge of) Shakespear; *for* what foreigner is sufficiently versed in  
*juger*  
 the English language to discover the sublime beauties of that  
*pour*  
 author?

The conjunction *que* serves to conduct the sense to its complement. It is always placed between two ideas, the first of which must always be followed by another, in order to complete the sense; as *il est très-important que tout le monde soit instruit*, it is of great importance that every body should be well instructed. It differs from the relative pronoun *que*, inasmuch as it can never be turned into *lequel*, *laquelle*. The conjunction *que* is generally repeated before every member of a period.

The conjunction *que* also serves to complete a comparison. *L'Asie est plus grande que l'Europe*,

Asia is larger than Europe. 2ndly, to express a restriction in negative sentences; *on ne parle que de la nouvelle victoire*, they talk of nothing but the new victory. — (See the syntax of conjunctions, p. 503.)

EXERCISE on *Que*.

As long as I live, this image will be before my eyes; and,  
*toute ma vie* — f. *peint*  
 if ever the gods permit me to reign, I shall not forget, after so terrible an example, *that* a king is not worthy of commanding, nor happy in his power, (but in proportion as) he subjects it to reason. I am very glad to see *that* you do not love flattery, and *that* one (runs no risk) in speaking to you with sincerity. We have everything to fear from his wisdom, even more than from his power. What men style greatness, glory, power, deep policy, is to the eyes of God but misery, weakness, and vanity.  
*profond politique f. n'*

The conjunction *que* also serves to give more force and grace, more vivacity and precision to sentences.

1st. In elliptical turns, *qu'il vive*, may he live; that is, *je souhaite qu'il vive*, I wish he may live.

2ndly. When it is put for *à moins que*, *avant que*, *sans que*, as *cela ne finira pas qu'il ne vienne*, there will be no end to it unless he come.

3rdly. When it is used instead of *dès que*, *aussitôt que*, *si*, as *qu'il fasse le moindre excès, il est malade*, if he but indulge in a little excess, he is ill.

4thly. When it is put for *jusqu'à ce que*, as *attendez qu'il vienne*, wait till he come.

5thly. When for *pourquoi*, as *que ne se corrige-t-il?* why does he not reform?

EXERCISE continued on *Que*.

*May* they understand, at last, that without internal peace there  
 is no happiness! *May* she be as happy as she deserves to be.  
*point de* *de* 2  
 Never write *before* you have thoroughly examined  
*le* 1 subj.-1 *sous toutes ses faces* 2 1  
 the subject which you propose to treat. *Let* him but hear  
 3 *se proposer de* \* *entendre*  
 the least noise, his terrified imagination presents to him nothing  
 \* \*  
 but monsters. Do not sift this question, *before* I can  
*ne que de* *approfondir* *ne sub.-1*  
 (be your guide). Do not go out *till* your brother comes  
*vous mettre sur la voie* *ne rentrer*  
 in. *Why* does he not (take advantage) of his youth, in order to  
*profiter*  
 acquire the knowledge he wants?  
*connaissances dont* *avoir besoin*

6thly When it is used instead of *comme* or *parceque*, as *méchant qu'il est*, wicked as he is.

7thly. When it is put for *combien*, and then it denotes admiration and the sudden emotions of the soul, as *que Dieu est grand!* how great is the Almighty! *que je l'aime!* how I love him!

Another very frequent use of this conjunction is to put it for *comme*, *parceque*, *puisque*, *quand*, *quoique*, *si*, etc., when to prepositions beginning with these words, others are added under the same regimen, by means of the conjunction *et*, as *si l'on aimait son pays, et qu'on désirât sincèrement sa gloire, on se conduirait de manière*, etc.; if we loved our country, and sincerely wished its glory, we should act so as, etc.

## EXERCISE.

Full *as* he was of his prejudices, he would not agree to any  
*rempli* ind.-3 *convenir de*

thing. Full of self-love (as he is), expect nothing good (from  
*pétri* 1 3 2 *de*  
 him). *How* beautiful is that cultivated nature! *How*, through the  
*en* 5 4 1 3 2 *par*  
 cares of man, it is brilliantly and pompously adorned! Had  
*magnifiquement* *parée* *si* *de*  
 profound philosophers presided at the formation of languages,  
*à* art.  
 and *had* they carefully examined the elements of speech,  
*que* *avec soin* art. *discours*  
 not *only* in their relations (to one another) but also in themselves,  
*non* *rapport* *entr'eux* *encore en*  
 it is not (to be doubted) that languages would offer prin-  
*douteux* art. subj.-2 *de* art.  
 ciples more simple, and at the same time, more luminous.  
*en même*

## CHAPTER IX.

## OF INTERJECTIONS.

Interjections are words which serve to express the various sentiments and sudden emotions of the soul. They have no fixed place in speech, but show themselves accordingly as the sentiment that produces them comes to manifest itself externally. The only thing to be attended to, is not to place them between words which custom has made inseparable. There are interjections for every affection of the mind, viz.

For {	surprise .....	<i>ouais</i>
	pain and grief ...	<i>aye! ah! hélas! ouf! Mon Dieu! etc.</i>
	fear .....	<i>ha! hé!</i>
	joy and desire ...	<i>ah! bon! ô!</i>
	aversion.....	<i>fi! fi donc! oh oh!</i>
	derision.....	<i>oh! eh! zest!</i>
	consent .....	<i>certes! soit! volontiers!</i>
	admiration.....	<i>oh! ô!</i>
	astonishment ...	<i>oh! bon Dieu! miséricorde!</i>

For	warning .....	{ <i>gare ! alerte ! holà ! tout beau ! chut ! hem !</i> <i>holà hé !</i>
	encouragement...	<i>oh ! allons ! courage !</i>
	calling .....	<i>holà ! ho !</i>
	silence .....	<i>chut ! paix ! st !</i>
	applauding .....	<i>bravo ! vivat !</i>
	encoring .....	<i>bis, bis ! encore, encore !</i>
	disgust ... ..	<i>pouah, pouah !</i>

## RECAPITULATION ;

OR

## PROMISCUOUS EXERCISE ON THE NINE PARTS OF SPEECH.

## THE GOOD MOTHER.

1. What a fine morning ! said the amiable Charlotte to her  
*matinée* f. ind.-3  
brother George. Come, let us go into the garden and enjoy the  
\* inf.-1 *du*  
magnificent sight of a rich and fruitful nature. We will  
*spectacle* m. 2 3 1  
gather there the freshest and sweetest flowers. We will  
*cueillir* 3 y 2 *frais* 2 art.-adv. *odorant* 3 f. pl. 1  
make a nosegay which we will offer to mamma. You know  
*bouquet* m. *maman* *savoir que*  
she loves flowers. This attention will give her pleasure. Ah !  
art. f. — *faire lui*  
brother, it will obtain us a smile, a caress, perhaps even a  
*mon* f. *valoir* *sourir* m. f.  
kiss. Ah ! sister, replied George, your project delights  
*baiser* m. *ma* *répondre* ind.-3 *enchanter*  
me ; let us run, let us fly, that we may offer her | when she  
*courir* *voler afin de* \* \* *lui* *à son*  
rises | this homage of our gratitude and our love. Full of this  
*lever* pr. *plein*  
idea, Charlotte and George hastened into the garden.  
*se hâter* ind.-3 *de se rendre*  
Charlotte gathered violets, jessamine, and young  
ind.-3 pr. art. pr. art. pr. *de*



rose buds which had but just begun to open their  
 2 bouton m. 1 ne commencer que ind.-2 entr'ouvrir de  
 purple cups, while George prepared green sprigs of  
 pourpre 2 calice 1 ind.-2 art. verdoyant 2 jet m. 1  
 myrtle and thyme, designed to support flowers. Never had  
 myrte pr. thym destiné soutenir art. 1 ind.-2 3  
 these amiable children worked with | so much | zeal and ardour.  
 2 travailler tant de zèle pr.

Satisfaction and pleasure were painted in all their  
 art. — f. art. qui ind.-2 peint  
 features, sparkled in their eyes, and still added to their beauty.  
 trait m. pétiller ind.-2 encore 2 1

2. While they | were employing themselves | in this manner, |  
 s'occuper ind.-2 ainsi  
 their mother, who had seen them in the garden, came to join  
 ind.-2 aperçu ind.-3 \* joindre  
 them. | As soon as | they perceived her, they flew to her, and  
 dès que ind.-3 ind.-3 elle lui  
 said: Ah! mamma, how glad we are to see you! how | impa-  
 que aise 2 1 de tarder ind.-2  
 tient we were | for this pleasure. In the pleasing expectation  
 à notre impatience d'avoir ce doux attente f.  
 | of it, | we were preparing this nosegay for you. What satisfac-  
 \* ind.-2 \* f.

tion should we have had in presenting it to you! | Look at |  
 ne cond.-2 pas à 1 offrir 4 3 \* 2 voir  
 these rose buds, these violets, this jessamine, this myrtle, and this  
 thyme. Well, we designed them for you. These flowers,  
 eh bien destiner ind.-2 \*  
 coming from us, would have been dear to you. When you were  
 cond.-2 cher en \* porter inf.-2  
 them, you would have said: My children were occupied about  
 cond.-2 s'occuper ind.-2 de  
 me, while I slept. I am always as present to their minds as to  
 dormir ind.-2

their hearts. They love me, and it is by giving me every day  
 ce en art. pl. de  
 new proofs of their love, that they acknowledge the care  
 preuve f. reconnaître soin m. pl. que  
 I have taken of them in their childhood and all the marks of ten-  
 derness I | never fail | to give them.  
 que ne cesser de leur

3. My dear children, replied the mother, embracing  
*répondre ind.-3 en embrasser*  
 them, how charming you render all my days! Your gratitude,  
*quel charme répandre sur \**  
 your tenderness, your attentions to me make me forget my for-  
*pour oublier an-*  
 mer misfortunes, and open my heart again to the soft impressions  
*cien malheur m. r'ouvrir \* — f.*  
 of pleasure. May Heaven continue to bless my  
*art. pouvoir subj.-1 art. continuer à*  
 labours! May it be your guide and (your) support in the ca-  
*soin pouvoir — car-*  
 reer which | will soon be opened | to you! May it com-  
*rière f. aller ind.-1 s'ouvrir devant mettre le*  
 plete its kindness by preserving you from the dangers to  
*comble à bienfait pl. en garantir inf.-2 de m. pl.*  
 which you cannot fail to be soon exposed! Alas! I shudder | at  
*ne pas tarder ind.-7 \* frémir*  
 it | beforehand, my dear children; the moment is come when you  
*en d'avance où*  
 must enter the world. Your figure, your birth, and your  
*devoir dans naissance*  
 riches call you | to it, | and assure you a distinguished rank.  
*appeler y assurer 2 m. 1*  
 I cannot always be your guide. Young and inexperienced, you  
*ind.-7 sans expérience*  
 | will find yourselves | surrounded by every kind of seduction.  
*aller ind.-1 se trouver — pl.*  
 Everything, even vice, offers itself there in an ami-  
*jusque à art. m. y sous \* de art.*  
 able form, and almost always under the shape of pleasure, which  
*pl. image art.*  
 has | so many | allurements for youth. They will try to  
*tant de attrait pl. art. jeunesse f. on chercher*  
 mislead you, to corrupt you; they will | make use of | artifice,  
*égarer employer art. —*  
 raillery, and even of ridicule, and, if it is necessary,  
*art. art. même 2 \* art.*  
 they will take also the mask of virtue. If you yield  
*jusque à masque m. art. se laisser aller*  
 to the first impressions, you are lost. The poison of example  
*— f. art.*

will insinuate itself into your hearts, will alter the innocence  
*se glisser* *altérer* 2  
 and purity | of them, | and will substitute violent pas-  
 art. *en* 1 *de* art. *déchirant* —  
 sions for the gentle affections which have hitherto made  
 f. pl. *jusqu'à présent*  
 you happy.  
*votre bonheur.*

4. Do not believe, my dear children, that in placing before your  
*en mettre sous*  
 eyes a picture of the dangers of the world, my intention is  
 art. *tableau* m. — subj.-1  
 to prohibit you every kind of pleasure. God forbid.  
*interdire* *espèce* f. *à ne plaire* subj.-1 art.  
 Pleasure is necessary to man; without it, our existence would  
 art. *lui*  
 be dreadful; | and therefore | Providence, always attentive to  
*affreux* *aussi* art.  
 our wants, has multiplied its sources in ourselves and  
*besoin en* *t-elle* \* art. *en*  
 around us. But, in tasting the pleasures of the world, never | give  
*hors de* *en goûter* *se*  
 yourselves up | to them | entirely. Take care that they do not  
*livrer* *y* \* *avoir*  
 govern you; know how to quit them, the moment they  
*dominer* *savoir* \* \* 2 1 *de* *que*  
 have | too much | empire over you. It is the only way to  
*prendre* ind.-7 *trop de* *ce* *de*  
 enjoy voluptuously that delicious pleasure that we cannot find  
*avec volupté de*  
 but in ourselves, and which has its source in a just and pure  
*que en* *dans droit* 2 3  
 conscience. Ah! why cannot I give you all my experience? Why  
 — f. 1 *que* — f.  
 cannot you read like me in the abyss of hearts? With what  
*abîme* art.  
 astonishment would you not often see *chagrin*, agitation, and  
 art. — m. art. —  
 trouble, disguised under the appearance of joy and  
 art. — m. *déguisé sous* *apparence* pl. art. pr. art.  
 calmness; hatred and envy, hid under the air of con-  
*calme* m. art. f. art. f. *caché* art. con-  
 fidence and friendship; indifference and egotism, af-  
*fiance* f. pr. art. art. art. *égoïsme*

fecting the most lively interest; the most dreadful and  
*vif* art.-adv.  
 perfidious plots contrived coolly and in the dark; in a  
*trame* f. pl. *ourdi* *de sang froid* *ténèbres* f. pl.  
 word, the most odious vices endeavouring to show themselves  
 2 art. 1 *s'efforcer* de  
 under the features of their opposite virtues. In the  
*traits* *qui leur être opposé* 2 art. 1  
 world, there is but one spring; that is self-interest.  
*ne que* *seul mobile* m. *ce* art. *personnel* 2 1  
 Towards that every action is directed; every  
*c'est à lui que* art. pl. *se rapporter* (by the active)  
 thing tends to that as to its object. I know very well, my dear  
*lui* *fin* f. *savoir*  
 children, that your hearts will not be infected by this vice. The  
*de*  
 sentiments of universal benevolence with which I | have always |  
 2 *bienveillance* 1 *ne point cesser de*  
 inspired you, and of which I have seen you give | so many | proofs,  
 inf.-1 *tant de* *preuve*  
 | remove beforehand every fear | I could have | upon that subject;  
*rassurer d'avance* 2 *me* 1 *sur* *point* m.  
 but will you not yield to others not less dangerous? Cruel idea!  
*de* *non* f.  
 terrible uncertainty! If this misfortune were to happen, ah! my  
*affreux* f. \* \* *arriver* ind.-2  
 dear children, instead of being the joy and consolation of my  
 art. — f.  
 life, you would be the torment, the shame, and the disgrace | of it. |  
 1 3 4 5 *opprobre* en 2  
 You would empoison my days, and you would bring death  
*empoisonner* *porter* art. f.  
 into the very bosom which gave you life. But whither is  
*même* 2 *sein* m. 1 ind -3 art. *où* \*  
 my tenderness for you carrying me? No, my children, no, I have  
*emporter* *non*  
 nothing to fear, you love me too much to | be willing | to afflict  
 \* *pour* *vouloir* \*  
 me so cruelly; and I shall have the pleasure, | as long as | I live, of  
*tant que* ind.-7  
 seeing you walk in the ways of honour and virtue.  
 inf.-1 art. art.

## PART II.

---

### THE SYNTAX.

SYNTAX is the regular construction of the different parts of speech, conformably to the rules of grammar and the genius of a language.

Construction supposes three things in every tongue: the *choice* of words, their *concord*, and their *arrangement*; these objects will be found fully explained in the following rules.

As words may be considered both in their general and particular construction, we will divide the Syntax into two parts, viz. the *General* and the *Particular*.

---

### GENERAL SYNTAX.

#### CHAPTER I.

#### § I.

#### OF THE SUBSTANTIVE.

In the etymological part of this grammar, p.90, it has been observed that proper names had no plural, which number belongs only to common names; however, there are some of these that are never used in the plural.

1st. The names of metals, considered in themselves and in their original state, as *or*, gold; *platine*, platina.



2ndly. The names of virtues and vices, as *casteté*, chastity; *ivrognerie*, drunkenness.

3rdly. Some words relating to man, either in a physical or moral sense, as *l'ouïe*, hearing; *l'odorat*, smelling; *le sang*, blood; *sommeil*, sleep; *pauvreté*, poverty.

4thly. The infinitive of verbs and adjectives used substantively, when usage does not allow them to be accompanied by an adjective, as *le lever*, rising; *le coucher*, setting; *le beau*, the beautiful; *le vrai*, the true, and a few others which cannot be reduced to any particular class.

The following substantives have commonly no plural, or are generally used in the singular.

<i>l'absinthe</i>	wormwood	<i>le miel</i>	honey
<i>l'artillerie</i>	artillery	<i>la mollesse</i>	effeminacy
<i>le courroux</i>	wrath	<i>la noblesse</i>	nobility
<i>la disette</i>	scarcity	<i>le pourpre</i>	red fever
<i>l'enfance</i>	infancy	<i>le prochain</i>	our neighbour
<i>l'estime</i>	esteem	<i>la renommée</i>	fame
<i>l'encens</i>	incense	<i>le repos</i>	rest
<i>l'eucharistie</i>	eucharist	<i>le salut</i>	salvation
<i>la faim</i>	hunger	<i>la soif</i>	thirst
<i>la gloire</i>	glory	<i>la vieillesse</i>	old age
<i>la jeunesse</i>	youth	<i>la viriuité</i>	manhood
<i>le lait</i>	milk		

Some others have no singular, as :

<i>les accordailles</i>	espousals	<i>les confins</i>	the confines
<i>les annales</i>	annals	<i>les décombres</i>	rubbish
<i>les ancêtres</i>	ancestors	<i>les dépens</i>	cost
<i>les armoiries</i>	coat of arms	<i>les écrouelles</i>	the king's evil
<i>les arrérages</i>	arrears	<i>les entraves</i>	shackles
<i>les arrhes</i>	earnest-money	<i>les entrailles</i>	bowels
<i>les atours</i>	elegant dress	<i>les fiancailles</i>	betrothing
<i>les bestiaux</i>	cattle	<i>les frais</i>	expenses
<i>les broussailles</i>	briars	<i>les funérailles</i>	funerals
<i>les calendes</i>	calends	<i>les gens</i>	people
<i>les catacombes</i>	catacombs	<i>les matériaux</i>	materials
<i>les ciseaux</i>	scissors	<i>les mœurs</i>	manners

<i>les mouchettes</i>	snuffers	<i>les premiers</i>	first-fruits
<i>les munitions</i>	ammunition	<i>les représailles</i>	reprisals
<i>les obsèques</i>	obsequies	<i>les vivres</i>	victuals
<i>les pleurs</i>	tears	<i>les ténèbres</i>	darkness
<i>les proches</i>	relations	<i>les mathématiques</i>	mathematics

The following substantives are spelt alike both in the singular and plural number.

<i>as</i>	ace	<i>devis</i>	{ estimate of
<i>avis</i>	advice		{ building ex-
<i>abatis</i>	{ the cutting off		{ penses
	{ tree branches	<i>excès</i>	excess
<i>abcès</i>	abscess	<i>flux</i>	flux
<i>ais</i>	board	<i>fil</i>	son
<i>ablais</i>	{ corn cut, and	<i>fonds</i>	funds
	{ still lying	<i>fracas</i>	crash
<i>accès</i>	access	<i>faix</i>	burden
<i>anus</i>	anus	<i>faux</i>	scythe
<i>bas</i>	stockings	<i>glas</i>	tolling of a bell
<i>biais</i>	bias	<i>gens</i>	people
<i>bois</i>	wood	<i>gâchis</i>	plash
<i>bras</i>	arm	<i>hautbois</i>	hautboy
<i>brebis</i>	sheep	<i>houx</i>	holly
<i>buis</i>	box tree	<i>hachis</i>	hash
<i>cabas</i>	a frail	<i>jus</i>	juice
<i>canevas</i>	canvas	<i>legs</i>	legacy
<i>cas</i>	case	<i>lambris</i>	wainscot
<i>cens</i>	quit-rent	<i>laquais</i>	footman
<i>cervelas</i>	kind of sausage	<i>lis</i>	lily
<i>chamois</i>	wild-goat	<i>matelas</i>	mattress
<i>choix</i>	choice	<i>mois</i>	month
<i>croix</i>	cross	<i>mors</i>	horse-bit
<i>cliquetis</i>	{ clashing of	<i>mépris</i>	contempt
	{ swords		{ dish, dressed
<i>clos</i>	small enclosure	<i>mets</i>	{ meats, etc.
<i>commis</i>	clerk	<i>noix</i>	walnut
<i>compromis</i>	compromise	<i>nez</i>	nose
<i>creux</i>	hollow	<i>os</i>	bone
<i>courroux</i>	wrath	<i>ours</i>	a bear
<i>corps</i>	body	<i>pas</i>	step
<i>cours</i>	course	<i>puits</i>	a well
<i>chassis</i>	sash, frame	<i>paix</i>	peace
<i>débours</i>	money advanced	<i>palais</i>	palace
<i>débris</i>	waste	<i>pays</i>	country
<i>dais</i>	canopy	<i>panaris</i>	whitlow

<i>panais</i>	parsnip	<i>souris</i>	mouse
<i>paradis</i>	paradise	<i>succès</i>	success
<i>prix</i>	price	<i>sursis</i>	delay
<i>pois</i>	pea	<i>sens</i>	sense
<i>poids</i>	weight	<i>sur/aux</i>	over-assessment
<i>poix</i>	pitch	<i>taffetas</i>	taffeta
<i>pouls</i>	pulse	<i>taillis</i>	copse
<i>pis</i>	udder	<i>tamis</i>	a seive
<i>pus</i>	matter	<i>tapis</i>	carpet
<i>procès</i>	law-suit	<i>tas</i>	a heap
<i>propos</i>	words	<i>taux</i>	rate
<i>rabais</i>	fall	<i>temps</i>	time
<i>rébus</i>	rebus, pun	<i>tiers</i>	third
<i>refus</i>	refusal	<i>toux</i>	cough
<i>riz</i>	rice	<i>tracas</i>	bustle
<i>ris</i>	laughter	<i>travers</i>	breadth
<i>relais</i>	relay	<i>treillis</i>	sackcloth
<i>reflux</i>	reflux	<i>trépas</i>	death
<i>remords</i>	remorse	<i>vernis</i>	varnish
<i>rendez-vous</i>	appointment	<i>vers</i>	verse, poetry
<i>repas</i>	repast	<i>vis</i>	screw
<i>repos</i>	rest	<i>voix</i>	voice
<i>rubis</i>	ruby		

## § II.—OF COMPOUND NOUNS.

### *Formation of their Plural.*

*Rule I.* When a word is compound of a substantive and an adjective, both take the mark of the plural, as

Singular		Plural
<i>un gentil-homme</i>	a nobleman	<i>des gentils-hommes</i>
<i>un arc-boutant</i>	a buttress	<i>des arcs-boutans</i>

The adjective *demi* is an exception, as *des demi-dieux, des demi-livres*.

*Rule II.* When a word is composed of a substantive and a pronoun, both take the mark of the plural, as

Singular		Plural
<i>Monsieur</i>	Sir	<i>Messieurs</i>
<i>Madame</i>	Madam	<i>Mesdames</i>
<i>Mademoiselle</i>	Miss	<i>Mesdemoiselles</i>

**Rule III.** When a word is composed of two substantives not separated by a preposition, both take also the mark of the plural, as

Singular		Plural
<i>un garde-marine</i>	a midshipman	<i>des gardes-marines</i>
<i>un garde-rôle</i>	Master of the Rolls	<i>des gardes-rôles</i>

**N. B.**—When the word *garde* relates to persons, it is not derived from a verb, and consequently takes the mark of the plural; but if it relates to things, as *un garde-manger*, a larder, neither of the two substantives takes the mark of the plural, we say *des garde-manger*.

**Rule IV.** When a word is composed of two substantives separated by a preposition, the first only takes the mark of the plural, as

Singular		Plural
<i>un arc-en-ciel</i>	a rainbow	<i>des arcs-en-ciel</i>
<i>un chef-d'œuvre</i>	a masterpiece	<i>des chefs-d'œuvre</i>

**Rule V.** When a word is composed of a substantive and a verb, or a preposition, the substantive alone takes the mark of the plural, as

Singular		Plural
<i>un avant-coureur</i>	a forerunner	<i>des avant-coueurs</i>
<i>un essuie-mains</i>	a towel	<i>des essuie-mains</i>

*Un passe-partout*, a master-key, being composed of a verb and an adverb, does not take the mark of the plural, we say *des passe-partout*.

#### EXERCISE ON SUBSTANTIVE AND COMPOUND TENSES.

*Gold* is the most pure, the most precious, the most art. *parfait*  
 ductile, and after platina, the heaviest of all metals. *Chastity*  
*pesant* art.  
 is an obligation of all times, all ages, and all conditions.  
 \* \* art. pr. art. pr. art. état m. pl.  
*Intoxication*, which proceeds from beer, is of longer duration  
 art. *ivresse* *venir* art.



than that which proceeds from wine. It is the sense of  
 art. *ce* art  
*feeling*, which teaches to guard against the errors of *sight*.  
*toucher* *apprendre se garantir de* art.  
*Sleep* is the image of death. Early learn  
 art. art. *de bonne heure* 2 *apprendre* 1  
 to distinguish truth from falsehood. That is more bitter than  
 —*guer* art. *vrai* art. *faux* *amer*  
*wormwood*. Dignity of mind was formerly  
 de art. *absinthe* art. *élévation* art. *sentiment* m. pl. ind.-2  
 the (distinguishing mark of) *noblemen*. One of the *but-*  
*ce qui* \* *distinguer* art. *arc-*  
*tresses* of the vault has fallen. He is always making  
*boutant* m. pl. *tomber* \* *fait* de art.  
 (cock and bull stories.) The Tartars always form the *scouts*  
*coq-à-l'âne* m. pl. *Tartare* *être* *avant-coureur*  
 of an army. The *fish-carriers* did not arrive in time. This  
 m. pl. *chasse-marée* m. pl. ind -3 à  
 door is only fastened with a latch; and all (the persons)  
*ne que fermer* à \* art. *loquet* m. \* *ceux*  
 in the house have each their *key*.  
*de* *passe-partout* m.

## CHAPTER II.

### § I.

#### OF THE ARTICLE.

We have already stated in speaking of the article, (p. 95), that French grammarians generally admit but of one article divided into simple and compound, and *un* m. *une* f., a, an, which we call the indefinite article, is nothing but the compound article used in an indefinite sense; however, as foreigners are sometimes at a loss how to translate it into French, we shall endeavour to remove that difficulty by the following explanation.



*When A or An is to be Suppressed or Expressed in French.*

*A* or *an* preceded by the verb to be, is suppressed in French when the sense of the word to which *a* or *an* relates, is not extended by some other explanatory words following it, as

<i>Je suis Français</i>	I am a Frenchman
<i>Vous êtes Anglaise</i>	You are an Englishwoman

but if the sense of the proposition is developed by additional words following the substantive, then *a* or *an* must be expressed, as

<i>Je suis un Français d'une illustre famille</i>	I am a Frenchman of an illustrious family
<i>Je suis une princesse très-malheureuse</i>	I am a very unfortunate princess

*A* or *an* is likewise expressed in French when the verb *être* is preceded by the demonstrative *ce*, as *c'est un trésor pour sa famille*, he is a treasure to his family.

Before substantives expressing the quality of a preceding noun, *a*, *an* is not expressed, as *le Duc d'York*, *prince du sang*, the Duke of York, a prince of the blood.

N. B.—The above observation applies also to the definite article *the*, as *Télémaque, fils d'Ulysse, roi d'Itaque*, Telemachus, the son of Ulysses, king of Ithaca.

EXERCISE ON THE ARTICLE.

I am a Frenchman and a merchant; after having (been at) the  
*négociant* *inf.-l* *parcouru*  
most famous (trading towns) in the Levant, my commercial con-  
= *échelle* f. pl. — m. *les affaires de mon*  
cerns have brought me here. I am an unhappy Frenchman  
*commerce* *conduire*  
who, a striking example of the vicissitudes of fortune, seek  
\* *mémorable* 2 1 — art. *chercher*

an asylum where I may end my days in peace. He was *a* man  
*asile* m. *puisse finir* *ce*  
of uncommon probity and of tried virtue; (as *a*) reward  
*un rare* 2 f. 1 *un éprouvé* 2 1 *pour le récompenser*  
for the services he had rendered to the church and state,  
*de que* m. pl. *église* pr. art.  
the king has made him *a* bishop. Neoptolemus had hardly told  
*évêque Néoptolème eut à peine dit*  
me, that he was *a* Greek, when I (cried out): O enchanting  
*que s'écrier* ind.-3 *doux*  
words, after so many years of silence and unceasing  
*parole* f. pl. *de* *sans consolation* 2 pr.  
pain! O my son, what misfortune, what storm, or rather what  
1 *malheur* m. *tempête* f. *plutôt*  
propitious wind has brought you hither to end my woes? He  
*favorable* 2 1 *conduire* *pour* *mal* m. pl.  
replied, I am of the island of Scyros, I am returning thither;  
*répondre* ind.-3 *île* *retourner* y  
(I am said) (to be) the son of Achilles.  
*on dit que* ind.-1

## § II.

The following table, in which the same words are exhibited, with and without the article, as well as the sentences at the end of this grammar, will show that constant practice will be found the best master.

## COMPARATIVE TABLE.

WITH THE ARTICLE.	WITHOUT THE ARTICLE.
The writings of Cicero are full of the soundest 2 ideas 1	The writings of Cicero are full of sound 2 ideas 1
Divest yourself of the prejudices se défaire préjugé of childhood	Have no prejudice (with regard to) this question. sur
The different kinds of animals that are upon the earth	There are different kinds of ani- mals upon the earth
He enters into a detail of the rules of a good grammar	He enters into a long detail of frivolous 2 rules 1
He affects circumlocutions chercher de détour	He affects long 1 circumlocutions 2 in order to explain the sim- plest 2 things 1

## WITH THE ARTICLE.

He loads his memory with *the verses of Virgil and the phrases of Cicero*

Essays supported by *strong 2 discours soutenu expressions 1*

He has collected *precepts of morality*  
*recueillir sur*

Make use of *the tokens* we  
*se servir signe (dont)*

agreed upon.  
*être convenu*

The choice of *studies, proper, etc.*

Knowledge has always been  
*connaissance pl.*

the object of *the esteem, the praise, and the admiration of élage pl. men*

*The riches of the mind* can only  
(be acquired) by study  
*ne que s'acquérir*

The gifts of *fortune* are uncertain  
*fragiles*

The connexion of *proofs* makes  
*enchaînement preuve*

them please and persuade  
*qu'elles*

It is by meditation upon what  
we read, that we acquire *fresh 2 knowledge 1*

*connaissance pl.*

The advantages of *memory*

The memory of *facts* is the most  
showy  
*brillant*

The aim of *good masters* should  
*devoir*

be to cultivate *the mind and ind.-1 de*  
reason of their pupils

## WITHOUT THE ARTICLE.

He loads his memory *with insipid 3 verses 1 and phrases 2*

Essays supported by *lively 1 expressions 2*  
*vive*

A collection of *precepts in morals*  
*\* recueil sur*

We are obliged to use *some exterior 2 signs 1*, in order to  
make ourselves understood  
*nous entendre*

He has made a choice of *books*  
which are, etc.

It is an object of esteem, of  
*ce* praise, and admiration

There is in Peru a prodigious  
*le Pérou*

abundance of *useless 2 riches 1*  
Gifts of *fortune*

*Bien*

There is in this book an admirable connexion of *solid 2 proofs 1*

It is by meditation that we acquire *fresh 1 knowledge 2*  
*nouveau*

There are different *kinds of memory*

He has only a memory of *facts*

He has an air of pedantry that  
*ton m. maître*  
shocks you at first sight  
*abord*

## WITH THE ARTICLE.

*The taste of mankind* is liable to  
*homme* pl.

great changes

He has no need of the lessons you  
 wish to give him

*France, Spain, England, etc.*

The Island of *Japan*

He comes from *China*

He arrives from *America*

The extent of *Persia*

He is returned from the *East*  
*Indies, from Asia, etc.*

He lives in *Peru, in Japan, in*  
*à*

*the Indies, in Jamaica, etc.*

The politeness of *France*

The circumference of *England*

The interest of *Spain*

The invention of printing is at-  
 tributed to *Germany*

He comes from *French Flanders*

## WITHOUT THE ARTICLE.

Society of chosen 2 men 1

He has no need of lessons  
*avoir besoin*

Kingdom of *France, of Spain, of*  
*England, etc.*

Island of *Candia*

He comes from *Poland*

He arrives from *Italy*

He is gone to *Persia*  
*en*

He is returned from *Spain,*  
*from Persia, etc.*

He lives in *Italy, in France, in*  
*à*

*London, in Avignon, etc.*  
*à*

The fashions of *France*

The horses of *England*

The wines of *Spain*

The empire of *Germany* is divi-  
 ded into a great number of  
 states

He comes from *Flanders*

## § III.

*On Measure, Weight, etc.*

Instead of the indefinite article *a* or *an*, before nouns of measure, weight, and purchase, as, wheat is sold for a crown *a* bushel; butter sells for sixpence *a* pound; wine sold yesterday for forty crowns *a* hogshead, 'tis more than a groat *a* bottle; the French use the definite article, as *le blé se vend un écu le boisseau; le beurre se vend six sous la livre; le vin se vendit hier quarante écus le muid, c'est plus de quatre sous la bouteille.*

If relating to *time*, *a* or *an* is expressed by the preposition *par*, as *tant par semaine*, so much *a* week.

When the pronoun *quel* is used to express admiration the indefinite article is never expressed, as *quelle beauté!* what a beauty!

When the adverbs *more* and *less* are repeated to express a comparison, they must be preceded by the article, as the *more* difficult a thing is, the *more* honourable it is; in French, the article is omitted, as *plus une chose est difficile, plus elle est honorable.*

EXERCISE on *Measure, etc.*

Corn	sells	for eight shillings a	bushel.	Veal and
art. <i>blé m.</i>	<i>se vendre</i>	*	<i>schelling</i>	art. <i>veau</i>
mutton	cost	ten pence a	pound.	This lace is sold at half
art.	<i>coûter</i>	<i>sou</i>	<i>livre f.</i>	<i>f. se vendre</i> * <i>demi</i> 2
a guinea	<i>an ell.</i>	The best	French wines are sold at from eight	
1 f.	<i>aune</i>	<i>de France</i>	2 1 ind.-1	
to ten shillings a	bottle.	My father goes to Ireland four or		
	<i>bouteille f.</i>	<i>va en Irlande</i>		
five times a year.	He gives his son seven shillings a day.	It (is		
<i>fois an</i>	<i>à</i>	2		
necessary), if you desire to	(improve fast),	that you should		
<i>fauloir</i> 1	* <i>faire des progrès rapides</i>	3		
take a lesson three times a week.	The more I contemplate			
<i>prenez</i> *				
those precious remains of	antiquity, the more I am struck with			
=	<i>reste m. pl. art.</i>	=	<i>frappé de</i>	
wonder.	What a beautiful morning! come, let us go and			
<i>étonnement</i>	<i>matinée f.</i>			
walk	into the fields.			
<i>se promener</i>	<i>champ m. pl.</i>			

## CHAPTER III.

## OF THE ADJECTIVE.

French adjectives, as it may be seen page 109, agree in gender and number with the substantives which they qualify, and generally follow; this rule,



though a general one, suffers the three following exceptions, *demi*, *nu*, and *feu*, which agree with their substantives according to their being placed before or after them.

When *demi* and *nu* precede the noun, they are undeclined, and when they follow it, they agree with it.

## EXAMPLES.

Before		After	
<i>une demi-livre</i>	half a pound	<i>une livre et demie</i>	{ one pound and a half
<i>une demi-heure</i>	half an hour	<i>deux heures et</i>	{ half past two
<i>un demi-cent</i>	half a hundred	<i>demie</i>	
		<i>trois cents et demie</i>	300 and a half
<i>nu-pieds</i>	<i>les pieds nus</i>	bare feet	
<i>nu-tête</i>	<i>la tête nue</i>	bare head	

*Feu* is unchangeable when preceding the article, but it is declined when following it, as *feu la reine* and *la feue reine*, the late queen.

N.B.—*Demi* in the above examples, agrees with the substantive, but only in gender.

When the adjectives *bas*, low ; *bon*, good ; *court*, short, are taken adverbially, they remain undeclined (see p. 299, on the adverb.)

## § I.

*Agreement of the Adjective with the last Substantive.*

When an adjective or a past participle is applied to qualify several substantives, it may agree with the last, especially if they are nearly synonymous.

## EXAMPLES.

<i>il a un pouvoir et une autorité absolue</i>	he has an absolute power and authority
<i>il trouva les étangs et les rivières glacées</i>	he found the ponds and rivers frozen over
<i>il a apporté, dans l'examen de cette affaire, un discernement et une application étonnante</i>	he has afforded, in the examination of that concern, an astonishing proof of judgment and application

In this last sentence the adjective agrees with the substantive *application* as being the last word to which the attention of the mind seems to be more particularly directed.

## § II.

*Adjectives or Participles separated from their Substantives.*

When an adjective or participle refers to several substantives either animate or inanimate, but separated from them, it is always put in the plural feminine if the substantives are feminine, and in the plural masculine if the substantives are masculine or of different genders.

## EXAMPLES.

*la rose et la tulipe sont égales en* the rose and the tulip are equal  
*beauté* in beauty  
*son courage et sa hardiesse me* his courage and boldness seem  
*paraissent étonnans* astonishing to me

## EXERCISE on the Adjective.

He ran through the streets like a madman, *bare-foot* and *bare-*  
 ind.-2 \* *rue* f. pl.  
 headed. His legs were *bare*. Give me *half* a guinea, and  
*tête* il \* art. *jambe* f. 2 avoir 1  
 then you (will only owe) me a guinea and a *half*. I shall be at  
 \* *ne devoir plus que* *chez-*  
 home in *half* an hour. Come before *half* past one. The *late*  
*moi dans* 2 *une heure et* 1 2 1  
 queen was idolized. The *late* queen was universally regretted.  
 ind.-3 *adoré*  
 His impetuosity and courage, long *restrained*, soon surmounted  
 pron. *enchaîné* ind.-3  
 all obstacles. The imagination and genius of Ariosto,  
 art. art. *l'Arioste*  
 although *irregular* in their course, yet interest, (hurry along).  
*quoique* *marche néanmoins attacher entraîner*  
 and captivate the reader, who can never be tired of admiring them.  
*lecteur* *se laisser* inf.-1

There are in Gessner's        idylls        sentiments and a grace  
    2        art. *idylle* 1 *de* art.  
altogether *affecting*. The good taste of the Egyptians (from that  
*tout-à-fait* *touchant*        *dès*  
time) made them love        solidity and unadorned regularity. In  
*lors* ind.-3 *leur*        art. =        *tout nu* 2 = 1  
those climates, the *dry* and the *rainy* monsoons divide the  
                                 *sec*        *pluvieux* *mousson* f. pl. *se diviser*  
year.  
*année*

## § III.

*Adjectives of Dimension, showing the difference of construction between the English and French languages.*

1. In French, the word which expresses dimension is placed first, if it be an adjective, and the preposition *de* is added to it as a regimen; as *une tour haute de deux cents pieds*, a tower two hundred feet high. But if the word which expresses dimension or measure be a substantive or an adjective used substantively, it is put the last in the sentence, with the preposition *de* repeated either before the noun of measure or dimension, and numerical adjectives, as

*une tour de deux cents pieds de haut* a tower two hundred feet high  
or *de hauteur*  
*une table de six pieds de long* or a table six feet long  
*longueur*

2. The French make use of the verb *avoir* when there are two constructions, as

*les murs d'Alger ont douze pieds d'épaisseur et trente de hauteur*  
or  
*les murs d'Alger ont douze pieds d'épaisseur sur trente de hauteur*  
the walls of Algiers are twelve feet thick and thirty feet high

3. In comparative sentences to express difference,



## EXERCISE on the Regimen of the Adjectives.

Virtuous men are always worthy of esteem. A weak mind is liable to  
 art. *vertueux* 2 1 *toujours* *estime* f. *faible* 2 1 m. *sujet*  
 many contradictions. A heart free from cares enjoys the greatest possible  
*bien des* — f pl. *cœur* m. *libre* *de* *soin* m. pl. *jouit* *de* 1 — 2  
 felicity. Voltaire was always greedy of praise, and insatiable of glory.  
 = f. 2 — *fut* *avide* *louange* f. pl. — =  
 Rousseau, endowed with a strong and fiery imagination, was all his (life-time)  
 — *doué* *de* *fort* 2 *bouillant* 3 — f. 1 *vie* f.  
 subject to frequent fits of misanthropy, and liable to all the variations  
*enclin à* *de* — *accès* m. pl. = *sujet* — f. pl.  
 attendant upon it.  
*qui en sont la suite*

## RECAPITULATORY EXERCISE ON THE ARTICLE AND THE ADJECTIVE.

The young Orphan in England.  
*orpheline* f.

Though scarcely twenty-three years old, Clotilda B—, a young and interesting  
 \* 2 *agé* def. 1 = *de* \*  
 orphan, displays, in her features and in her whole appearance, profound grief  
*décèler* ind.-1 2 1 *ensemble* m. 3 art. 1  
 and sadness, which has had but (too great an effect) upon her feeble and  
 art. 2 *ne* \* *que* *trop influé*  
 languishing health. Unhappily for her, her early education was committed to  
*premier* 2 — f. 1  
 the hands (of strangers.) (Brought up,) from the age of thirteen or fourteen years,  
*des* *étrangères* *élevée* *dès* *à*  
 in the midst of a large town, among a class of people whom she did not  
*ville* f. *une société* *de* *gens* \*  
 know, the timid and tender Clotilda soon saw herself surrounded on all  
 ind.-2 3 *voir* ind.-3 2 1 *de*  
 sides with perils and dangers, which so often prove fatal to innocence. Her  
*écueil* m. pl. *pr.* \* \*  
 modest countenance, her simple and open manners, together with her immovable  
*maintien* m. 2 *naïf* 3 1 *jointes* *à* *immuable*  
 attachment to the religion of her ancestors, fortified her against the  
*prémunir* ind.-3  
 seduction and scandal of bad examples. Thus nothing could shake the firm  
 art. *des* *aussi* *ébranler*  
 resolution which she had taken of remaining faithful and constant to her duties.  
 — f. *prise* inf.-1  
 A resigned victim to her unhappy fate, she suffers without daring to  
 \* 2 = f. 1 *sort* m. *oser* inf.-1 \*  
 complain; and (it is only) in secret, and (under cover) of night, that she can  
*se plaindre* *ce n'est qu'* *à la faveur* art. *nuît* f.  
 give free course to her sobs and sighs. "Happy, a thousand times  
 art. = m. *sanglot* pl. *prep. pro. soupirs.* \* *fais*



happy," cried she, "the girl who has never been, like me, deprived of  
 ind.-2 *filie f. n' jamais comme moi priver inf.-3*  
 (a mother's) tenderness and solicitude!...Death then seemed to  
*maternel 3 art. 1 pr. art. = f. 2 art. mort f. sembler ind.-2 2 \**  
 me desirable; and, (once only,)—I still shudder when I think (of  
*1 digne d'envie une seule fois encore 2 frémir ind.-1 1*  
 it,)—in the paroxysm of my grief and despair, I had the  
*y accès m. douleur f. prep. pron. désespoir*  
 weakness to call it to my aid, to deliver me (from the) torments  
*faiblesse f. de 2 f. 1 secours m. pour = 2 1 des*  
 and the moral tortures to which I was subjected: cruel that it is, it  
*des 2 — f. pl. 1. auxquelles en proie art. f. \**  
 stopped its ears, and let me cry on. But my last  
*se boucher ind.-3 les oreilles laisser ind.-3 2 1 crier inf.-1 \**  
 hour had not yet struck; and (next day,) as usual,  
*heure f. n' être ind.-2 sonné le lendemain comme à l'ordinaire*  
 I awoke amid tears and groans."  
*m'éveillai dans art. larme pl. art. gémissement pl.*  
 Clotilda was in her eighteenth year, when she thought, for a  
*ind.-2 année f. lorsque croire ind.-3 \**  
 moment, that she perceived an end of her long sufferings: false security!  
*— m. \* \* apercevoir inf.-1 à = f.*  
 dangerous illusion! This glimmering of hope, alas! was only the  
*— f. lueur f. n' ind.-2 que*  
 forerunner of the storm which threatened her. She who ought to  
*avant-coureur m. orage menacer ind.-2 2 1 celle ind.-2 \**  
 (have been) a second mother to her, and who had misled her with the  
*être inf.-1 2 pour 1 séduite par*  
 vain hope of a brilliant future, (was not ashamed) to let unjust and inju-  
*fol espoir avenir m. n'eut pas honte de 2*  
 rious suspicions hover over her conduct, though irreproachable. Then,  
*soupçon m. pl. planer sur = f. 1*  
 under the pretence of making her expiate a fault which she had not (been  
*\* inf.-1 2 lui 1 a*  
 willing) to commit, she sends her away from the town, to a kind of  
*voulu \* envoyer ind.-1 hors de dans \* \**  
 boarding-school, where, during two years of strict captivity, (according to)  
*maison d'éducation d'une = f. d'après*  
 her barbarous orders, all communication is denied her with the persons  
*2 = pl. 1 2 interdite 3 1*  
 who (might have) afforded her any consolation. At length, restored  
*pouvoir ind.-2 apporter inf.-1 soulagement m.*  
 to liberty and to her afflicted family, Providence, whose designs are  
*art. = f. desolé 2 = f. 1 art. — f. dont art. dessein pl.*  
 impenetrable, has allowed (her to land on) this hospitable island, where she  
*qu'elle abordât dans hospitalier*  
 lives peaceably (on the) fruit of her labour, surrounded with the attentions  
*du travail m. entouré de \* prévenance pl.*  
 and the regard due to misfortune and persecuted virtue.  
*pr. \* égard pl. art. infortune f. pr. art. 2 = f. 1*

## CHAPTER IV.

### OF THE PRONOUNS.

#### § I.—PERSONAL PRONOUNS.

##### *Their various functions in the Speech.*

Personal pronouns have the three functions which we have remarked in substantives, but with this difference, that some are always in subject, two only used in apostrophe, some others always in regimen, and lastly others, sometimes in subject and sometimes in regimen.

Those which are always in subject are *je, tu, il, ils*, as *je parle, tu joues, il aime, ils s'amuse*nt.

The two which are used in apostrophe are *toi* and *vous*, either by themselves or preceded by the interjection *O*!—(See p. 421, *particular syntax of the Pronoun*.)

##### *Personal Pronouns acting as Subjects.*

*Rule*.—When personal pronouns act as subjects, the person who speaks always names himself last, and the person addressed is generally named first.

##### EXAMPLES.

<i>vous et moi nous irons à la campagne</i>	you and I will go into the country
<i>nous irons ce soir à la promenade,</i>	we will take a walk this evening,
<i>vous, votre frère, et moi</i>	you, your brother, and I

For the pronouns of the third person, *il, ils, elle, elles*, see p. 130.

##### EXERCISE.

My sister and I	were walking by the last	rays	of the
<i>nous</i>	* ind.-2 à		<i>rayons</i> m. pl.

setting sun, and we were saying, what a mild splendour does it  
*couchant* 2 1 \* *disions* *éclat* m. \* 2  
 still spread over all nature! In the long winter even-  
*pas* 3 4 *ne répand* 1 art. *de* 2 *soi-*  
 ings, my father, my brothers, and I used (to spend) two  
*rée* f. pl. 1 *nous passer* ind.-2  
 hours in the library, and to read there, (in order to) (un-  
*bibliothèque* f. *nous lisons* *y* *pour*  
 bend our minds) from the serious studies of the day, those amiable  
*se délasser* = 2 1 2  
 poets who interest most the heart, by the charms of a lively ima-  
 1 *le plus* *riant* 2  
 gination, and make us love truth, by disguising it under the  
 1 art. *en déguiser* inf.-3  
 mask of an ingenious fiction. You and your friend shall ac-  
*trait* m. pl. = 2 f. 1  
 company me to the museum, where we shall study nature in her  
*-pagner* *musée* m. *où*  
 three kingdoms.  
*règne* m. pl.

### Pronouns used Objectively.

**Rule I.**—The pronouns *me*, *te*, *se*, *lui*, *leur*, *le*, *la*, *les*, *y*, and *en*, are generally placed before the verbs; also *nous*, *vous*, *lui*, without a preposition.

#### EXAMPLES.

<i>il me dit</i>	he tells me	<i>il nous aime</i>	he loves us
<i>je le vois</i>	I see him	<i>vous la craignez</i>	you fear her
<i>je les écoute</i>	I listen to them	<i>j'y songerai</i>	I will think of it
<i>ils se blessent</i>	{ they hurt themselves	<i>j'en suis ravi</i>	{ I am ravished at it
<i>je lui parle</i>	I speak to him		

#### EXERCISE.

(As soon as) he had explained to us the maxims of Socrates,  
*Dès que* *expliquer* ind.-5 \* *Socrate*

he said: You see that it is not without reason he (is looked  
 ind.-3 *ce* *que on le regarde*  
 upon) as truly wise. He was continually saying to me: yet a  
*un vrai* ind.-2 \*

little patience, and you will disarm even envy itself. You  
*de* *désarmer* \* art.

have, no doubt, (some foundation) for reproaching *him* with his  
*être sans doute fondé à inf.-1 lui de \**  
 faults; but is there (any man) on earth that is exempt  
 art. m. pl. *quelqu'un* art. *qui subj.-1*  
 (from them)? To please *her*, you must never flatter *her*. To aban-  
*en Pour lui \** *\**  
 don *one's self* to metaphysical abstractions, is to plunge into  
*des métaphysique 2 — 1 ce \* se jeter*  
 an unfathomable abyss.  
*sans fond 2 abime m. 1.*

**Rule II.**—*Moi, toi, soi, nous, vous, lui, eux, elle,*  
 and *elles* are placed after verbs when preceded by  
 a preposition.

## EXAMPLES.

<i>cela dépend de moi</i>	that depends on me
<i>je pense à toi</i>	I think of thee
<i>on s'occupe trop de soi</i>	We are too attentive to our- selves
<i>que dites-vous d'eux</i>	What do you say of them

## EXERCISE.

My father loved me so tenderly, that he thought of none but  
*ind.-2 penser ind.-2 à ne que*  
*me*, (was wholly taken up) with *me*, and saw none but *me* in the  
*ne s'occuper ind.-2 que de ind.-2*  
 universe. If you wish to obtain that favour, you must speak to *him*  
*de \**  
*himself*. It depended on *you* to excel your rivals, but you  
*ind.-2 de de l'emporter sur*  
 would not. Philip, father of Alexander, being ad-  
*le vouloir ind.-4 Philippe 2 comme on con-*  
 vided to expel from his dominions a man, who (had been  
*seillait à 1 de chasser état m. pl.*  
 speaking) ill of *him*; I shall take care not to do that, said he,  
*parler ind.-6 se garder bien \* \* \* en ind.-3*  
 he would go and slander *me* every where.  
*\* médire de*

**Rule III.**—With the first and second persons plu-  
 ral, and second person singular of the imperative  
 affirmative, *moi, toi, nous, vous, lui, leur, eux, elle,*  
*elles, le, la, les, y*, and *en*, are placed after verbs;

but with a negation, or in the third person singular or plural of the imperative, *me*, *te*, *se*, *nous*, *vous*, *lui*, *leur*, *le*, *la*, *les*, *y* and *en* are placed before the verb.

## EXAMPLES.

Affirmative.		Negative.	
<i>dites-moi</i>	tell me	<i>ne me dites pas</i>	do not tell me
<i>donnez-m'en</i>	give me some	<i>ne m'en donnez</i>	do not give me
<i>songez-y</i>	think of it	<i>point</i>	any
		<i>n'y songez point</i>	do not think of it

*Me*, *te* ; *moi*, *toi*, *between the Imperative and the Infinitive*

Between an imperative neuter and an infinitive active, *me*, *te* are used as being regimens of the infinitive only, as

<i>venez me parler</i>	come and speak to me	( <i>venez parler à moi</i> )
<i>va te coucher</i>	go to bed	( <i>va coucher toi</i> )

but if the imperative belongs to an active verb, then *toi*, *moi* are used instead of *te*, *me*, as

<i>laissez-moi travailler</i>	let me work
<i>fais-toi coiffer</i>	get thy hair dressed

Observe that *moi*, *toi*, placed after the imperative and followed by the particle *en*, are changed into *me*, *te*, as

<i>donnez-m'en</i>	give me some		<i>retourne-t'en</i>	go back
--------------------	--------------	--	----------------------	---------

When two imperatives are joined together by the conjunctions *et*, *ou*, the second imperative may have its objective pronoun before it, as

<i>polissez-le sans cesse et le repolissez</i>	polish and repolish it continually
<i>gardez les ou les renvoyez</i>	keep them or send them back

## EXERCISE.

Listen to <i>me</i> , do not condemn <i>me</i> without a	hearing.	<i>Complain</i>
<i>écouter</i> *	* <i>m'écouter</i>	<i>se plaindre</i>



thou hast just cause of complaint; however, do not *complain* too  
*un sujet plainte*  
 bitterly of the injustice of mankind. Give *some*. Do not  
*amèrement art. homme pl.*  
*give any.* Think (*of it*). Do not think *of it*.  
*y*

**Rule IV.**—Should several pronouns accompany a verb, *me, te, se, nous, vous*, must be placed first; *le, la, les*, before *lui, leur*, and *y* before *en*, which is always the last.

## EXAMPLES.

<i>prêtez-moi ce livre; je vous le ren-</i>	lend me that book; I will return
<i>drai demain; si vous me le</i>	it you to-morrow; if you re-
<i>refusez, je saurai m'en passer</i>	fuse me, I can make shift
	without it
<i>aurez-vous la force de le leur dire?</i>	will you have resolution enough
	to mention it to them?
<i>il n'a pas voulu vous y mener</i>	he will not take you there
<i>je vous y en porterai</i>	I will bring you some there

**Exception.**—With the imperative affirmative, *le, la, les*, are always placed first, as *donnez-le-moi*, give it me; *offrez-la-lui*, offer it to him; *conduisez-les-y*, conduct them thither; *moi* is placed after *y*, as *menez-y-moi*, take me thither; but *nous* is placed before *y*, as *menez-nous-y*, take us thither.

## EXERCISE.

You wish to make a present to your sister. (There is) a beau-  
*vouloir \* voilà*  
 tiful fan; you should present *her* with it. (How many)  
*éventail m. devoir cond.-2 offrir lui \* que de*  
 people are there (destitute of) merit and without occupation, (who  
*gens \* \* sans*  
 would be mere nothings) in society, did not gaming intro-  
*ne tenir à rien cond.-1 art. si art. jeu m. intro-*  
 duce them (*into it*). I shall speak to them (*about it*), and give  
*duire ind.-2 y en je rendre*  
*you* a faithful account *of it*. It is certain that old  
*ind.-7 exact 2 compte m. 1 art.*

Géronte has refused his daughter to Valere ; but because he does not give *her* to *him*, it does not follow that he will give *her* to *s'ensuivre*  
you.

### Observation.

*Même* is sometimes added to the pronouns *moi*, *toi*, *soi*, *nous*, *vous*, *eux*, *lui*, *elle*, *elles*, in order to specify more particularly the person or thing spoken of.

### EXAMPLES.

<i>ils se sont perdus eux-mêmes</i>	they have ruined themselves
<i>elles y sont allées elles-mêmes</i>	they went there by themselves
<i>je l'ai vu moi-même de mes propres yeux</i>	I saw him myself with my own eyes

## § II.

### Regimen of Relative Pronouns.

We have seen (p. 141), that the relative *qui* in subject, relating either to persons or things, though unchangeable, always agrees with its antecedent, which it follows immediately, and the verb determines its signification ; but when it is in regimen, it is expressed by *que*, *dont*, *de qui*, *duquel*, *de laquelle*, *desquels*, *desquelles*, and even by *de quoi*.

N. B.—*Qui* is always used as the subject of any verb, and *que* as the object of an active verb.

Rule I.—*Que*, relative, is of the number and gender of its antecedent.

### EXAMPLES.

<i>c'est moi que l'on demande</i>	it is I whom they ask for
<i>c'est toi qu'on appelle</i>	it is thou whom they call
<i>la femme que je vois si bien parée</i>	the woman whom I see so well dressed
<i>c'est nous que vous offensez</i>	it is we whom you offend
<i>c'est vous que je cherche</i>	it is you I am seeking
<i>les dames que vous voyez</i>	the ladies whom you see

*Dont* is sometimes used instead of *de qui*, *duquel*, *de laquelle*, *desquels*, *desquelles*, and even *de quoi*.

## EXAMPLES.

<i>l'homme dont vous parlez est parti</i>	the man of whom you are speaking is gone
<i>la tour dont nous apercevons les créneaux doit être très-élevée</i>	the tower whose battlements we perceived must be very high
<i>ce dont je vous ai parlé l'autre jour n'a pas réussi</i>	what I was speaking to you of the other day did not succeed

## Observations.

1. That *qui*, *que*, and *dont* may apply to persons and things; but *qui* preceded by a preposition never applies to things; in this case *lequel*, *duquel*, *aucel*, etc. must be used.

2. *Lequel*, *laquelle*, etc. apply both to persons and things; but *quoi* applies only to things.—(See page 143.)

## EXERCISE.

<i>I whom</i>	temptation	surrounded	on every side,	I
	art. séduction f.	environner ind.-2	de tout part f. pl.	je
fell into the snare.				
<i>tombai dans</i>	<i>piège m.</i>	<i>ce</i>	2 f. 1	<i>appeler</i>
that employ.	A power	which	terror and	force have
	place f.	puissance f.	art. = f.	art. — f.
founded, cannot be of long duration.				
<i>fondé f.</i>	<i>ne peut</i>	<i>durée f.</i>		<i>l'on pour-</i>
cute with	unexampled	rage.	You whom	every body
<i>suivre avec</i>	<i>une sans exemple</i>	2 <i>fureur f.</i>	1	<i>tout le monde</i>
respects, hasten to (come forward).				
<i>respecter</i>	<i>se hâter de</i>	<i>paraître</i>	<i>tout</i>	<i>dans uni-</i>
verse alters and perishes; but the writings				
<i>vers m.</i>	<i>s'altérer</i>	<i>périr</i>	<i>écrit m. pl.</i>	art. <i>génie m.</i>
dictated, shall be immortal.				
<i>dicté m. pl.</i>		<i>—tel</i>		

## § III.

## OF PRONOUNS ABSOLUTE.

*Quel, Où, used Interrogatively.*

In interrogations, or after a verb, *quel* is used to ask the name or qualities of a person or thing.

## EXAMPLE.

<i>quel homme est-ce ?</i>	what man is it ?
<i>quel temps fait-il ?</i>	what weather is it ?
<i>je ne sais quel homme c'est</i>	I don't know what man it is
<i>il sait quel parti prendre</i>	He knows what steps to pursue

The adverb *où* is employed as a relative pronoun, and also as a kind of absolute pronoun.

*Où* signifies *en quel endroit*, in what place, or *à quoi*, to what.

## EXAMPLES.

<i>où allez-vous ?</i>	where are you going ?
<i>où cela nous menera-t-il ?</i>	where will that take us ?
<i>j'ignore où l'on me conduit</i>	I don't know where they are taking me
<i>il n'a pas prévu où cette conduite le menerait</i>	he did not foresee where such a conduct would lead him

*Remark I.*—*Où* preceded by the preposition *de*, marks the place or cause spoken of.

## EXAMPLES.

<i>d'où vient-il ?</i>	where does he come from ?
<i>d'où sa haine procède-t-elle ?</i>	whence proceeds his hatred ?
<i>voilà d'où il vient</i>	it was there he came from
<i>le mal me vient d'où j'attendais mon remède</i>	the evil proceeds from that quarter whence I had expected a remedy

*Remark II.*—*Par où* signifies through what place, or by what means.

## EXAMPLES.

<i>par où avez-vous passé ?</i>	which way did you come ?
---------------------------------	--------------------------

par où me tirerai-je d'affaire?	which way shall I extricate myself?
voilà par où j'ai passé	that is the way I came
je ne sais par où je me tirerai d'affaire	I don't know which way I shall extricate myself

These pronouns are only *interrogative* when at the beginning of a sentence, consequently the most proper name for them is that of *pronouns absolute*.

## EXERCISE.

What grace, what delicacy, what harmony, what colouring.  
*grâce f. délicatesse f. = f. coloris m.*  
 what beautiful lines in Racine! What then must have been that  
*vers m. — 1 donc 3 doit 2*  
 extraordinary man, to whom seven cities contested the glory  
*= 2 — se sont disputé — f.*  
 of having given birth? He does not know what model to  
*avoir donné art. jour m. \* savoir modèle m. \**  
 follow. I have told you what man it is. Which of those ladies  
*suivre ce f. dames f.*  
 do you think the most amiable? Choose which of those two pic-  
*\* 2 trouver 1 f. Choisir m. 4 5 6 ta-*  
 tures you like best. Where am I? He knows not  
*bleau m. 7 1 aimer 2 art. mieux 3 en savoir*  
 where he is. He is gone I don't know where. Where does he  
*en allé ne savoir de \* lui*  
 get that pride? (It is) from there he derives his origin.  
*vient orgueil m. voilà de tirer origine Par*  
 (Which way) did you come? (That is) (the road) I came.  
*êtes-vous arrivé voilà par où venir ind.-z*

## § IV.

## OF DEMONSTRATIVE PRONOUNS.

We have seen (page 146) that *ce* joined to a noun takes its gender and number, and that as it does the office of article, it ought to follow the same laws of repetition.

*Ce, Cette, Ces, joined to Adverbs.*

When *ce, cette, ces*, are joined to the adverbs of



place *ci*, here, and *là*, there, it is to point out in a more precise manner the thing spoken of; the demonstrative pronoun is then placed before the substantive, and *ci* and *là* after it.

## EXAMPLES.

<i>ce livre-ci</i>	this book	<i>cet homme-là</i>	that man
<i>cette fleur-ci</i>	this flower	<i>ces femmes-là</i>	those women

*Celui*, *celle*, *ceux*, *celles*, must be followed by the preposition *de*, when placed before a substantive, and by a pronoun relative when placed before a verb.

## EXAMPLES.

<i>les maladies de l'âme sont plus dangereuses que celles du corps</i>	the disorders of the mind are more dangerous than those of the body
<i>l'homme dont je vous ai parlé, est celui que vous voyez</i>	the man of whom I spoke to you is he whom you see
<i>de toutes les choses du monde, c'est celle que j'aime le moins</i>	of all the things in the world, it is that which I like least

*Remark.*—The pronouns *celui*, *celle*, *ceux*, *celles*, followed by a pronoun relative, are expressed in English by the personal pronouns *he*, *she*, *they*, or by *that which*, *those which*, *such as*, etc.

## EXERCISE.

The pleasures of the wise resemble in nothing *those* of a dissipated man. *He that* suffers himself to (be ruled) by his passions, must renounce happiness. *This* stuff will become you wonderfully. *That* action is worthy of blame. *This* scene is calculated to interest all men, but *that* cannot succeed.

*ressembler* 2 3 1 4 à *dis-*  
*sipé* 2 1 *se laisse* \* *dominer*  
*doit renoncer à* art. *bonheur* m. *étouffe-ci* f. \* *siéra* à mer-  
*veille* — f. -là *blâme* — f. -ci  
*faite pour intéresser* art. -là *ne saurait réussir*

*Celui-ci*, this—*Celui-là*, that.

*Celui-ci* and *celui-là* take the gender and number

of the substantives they represent. When in opposition, *celui-ci* marks the nearest object, and *celui-là* the remotest.

## EXAMPLE.

*celui-ci plaît, mais celui-là captive* this pleases, but that captivates

*Ci* and *là* are joined to *ce*, and form two demonstrative pronouns *ceci* and *cela*, the first signifies *cette chose-ci*, this object; the second, *cette chose-là*, that object.

They may be used singly, but when in opposition *ceci* expresses the nearest object, and *cela* the remotest.

## EXAMPLE.

*je n'aime point ceci, donnez-moi cela* I don't like this, give me that

*Remark.*—When *cela* is alone and not in opposition with the pronoun *ceci*, they both refer to an object pointed to.

## EXAMPLES.

*que dites-vous de cela?* what do you say of that?  
*cela est fort beau* that is very handsome

## EXERCISE.

(Here are) certainly two charming prospects; *this* has some-  
*voilà certainement beau perspective f. pl. quel-*  
thing more cheerful, but many people think *that*  
*que chose de riant bien de art. personne f. pl. trouver*  
more striking and more majestic. The body perishes, the soul  
*imposant majestueux m. périr f.*  
is immortal; yet all our cares are for *that*, while we neg-  
—*tel cependant soin tandis que nég-*  
lect *this*. What means *this*? *That* is true. It is not *that*.  
*liger veut dire ce*  
*This* is low and mean, but *that* is grand and sublime.  
*bas rampant — —*

## § V.

## OF INDEFINITE PRONOUNS.

*First Class.*

*Those that are never joined to a Substantive.—P. 149.*

*Quelqu'un* means *un, une, one.*

## EXAMPLES.

<i>nous attendons des hommes, il en</i>	<i>we expect men, some one will</i>
<i>viendra quelqu'un</i>	<i>come</i>
<i>plusieurs femmes m'ont promis de</i>	<i>several ladies have promised me</i>
<i>venir, il en viendra quelqu'une</i>	<i>to come, some one of them will</i>
	<i>come</i>

*Quelqu'un* taken absolutely and substantively, is of both genders, and means *une personne*, a person.

## EXAMPLE.

*j'attends ici quelqu'un* I wait here for somebody

*Quelques-uns* signifies *plusieurs dans un plus grand nombre*, several out of a great number.

## EXAMPLES.

<i>quelques-uns assurent</i>	<i>some people affirm</i>
<i>entre les nouvelles qu'il a débitées, il</i>	<i>among the reports he has circu-</i>
<i>y en a quelques-unes de vraies</i>	<i>lated several are true</i>

*Quiconque*, whoever, signifies *quelque personne que ce soit, qui que ce soit*, any person whatever. It takes no plural, and is used in speaking of persons only.

## EXAMPLE.

<i>ce discours s'adresse à quiconque</i>	<i>this speech is addressed to who-</i>
<i>est coupable</i>	<i>ever is guilty</i>

*Chacun*, each, every one, is used distributively or collectively. It has no plural.

Distributively, it means *chaque personne, chaque chose*, each person, or thing. It is then used also in the feminine, and requires the preposition *de* after it.

## EXAMPLES.

<i>chacun de nous vit à sa mode</i>	<i>each of us lives as he pleases</i>
<i>voyez séparément chacune de ces</i>	<i>look at each of these medals</i>
<i>médailles</i>	<i>separately</i>

Collectively it signifies *toute personne*, every person.

## EXAMPLE.

chacun a ses défauts

every body has his faults

## EXERCISE ON THE INDEFINITE PRONOUNS.

Can any one (be still ignorant) that it is from the earliest  
*pourrait-il 2 1 ignorer encore ce dès tendre*  
 infancy, we ought to form the mind, the heart, and the taste?  
*enfance f. on doit \* former*

Will not some one of these ladies be of the party? Some people like  
*\* f. partie f. aimer*

to read (every thing new). (These are) beautiful pictures; I  
*toutes les nouveautés voilà de superbe tableau m.*

could wish to buy some. Whoever has studied the principles  
*vouloir en \* acheter — pes*

of an art, knows that it (is only) (by length of time) and by  
*— m. savoir ce n'est que à la longue*

deep reflections, that he can succeed in making it his  
*de profond réflexion f. réussir à se 2 rendre 4 le 3 \**

own. All the ladies at the ball were very finely dressed  
*propre 5 bal m. ind.-2 \* superbement paré*

and each differently. Every one should, for (the  
*avait une parure différente devrait pour*

sake of) his own happiness, listen only to the voice of rea-  
*\* propre m. n'écouter que \* voir f. art. rai-*

son and of truth. What is the price of each of these medals?  
*son f. art. vérité f. prix m. f. médaille f*

*Autrui, Personne, Rien.*

1. *Autrui* means *les autres personnes*, other people; it is never accompanied by an adjective, has no plural, and is never used without being preceded by a preposition.

## EXAMPLES.

*la charité se réjouit du bonheur* charity rejoices in the happiness  
*d'autrui* of others

2. *Personne* is always masculine and singular; it means *nul qui que ce soit*, nobody whosoever. Then it is preceded or followed by the negative *ne*,

placed after *personne* if this word stands before the verb; and before the verb if *personne* is placed after it. The same observation applies to *rien*.

## EXAMPLES.

<i>il ne faut nuire à personne</i>	we must injure nobody
<i>personne n'est assuré de vivre jusqu'au lendemain</i>	nobody is certain of living till to-morrow

*Remarks.*

1. In answers the negative is understood, as *y a-t-il quelqu'un ici?* Is there any body here? *Personne*, nobody. *Personne* means *il n'y a personne*, there is nobody here.

2. In interrogations without negation, or in expressing doubt, *personne* signifies *quelqu'un*, anybody.

## EXAMPLES.

<i>personne oserait-il nier?</i>	would any body dare deny?
<i>je doute que personne soit assez hardi</i>	I doubt whether any body be bold enough

3. *Personne* placed in the second member of a comparison, means *any body*.

## EXAMPLE.

<i>cette place lui convient mieux qu'à personne</i>	that place suits him better than any body
---	---

*Rien*, nothing, is masculine and singular, it is used with or without a negation; with a negation, it means *nulle chose*, nothing.

## EXAMPLE.

<i>il ne s'attache à rien de solide</i>	he applies himself to nothing fixed
---	-------------------------------------

Without a negation, it means *quelque chose*, something.

## EXAMPLE.

<i>je doute que rien soit plus propre à faire impression que, etc.</i>	I doubt whether any thing be more suited to make an impression than, etc.
--	---



In answers the negation is understood, *que vous à couté cela? Rien*. How much did you pay for it? Nothing,

It requires the preposition *de* before the adjective or participle that follows it, then the verb and the negation are understood, as *rien de beau que le vrai*, nothing is noble but truth.

EXERCISE on *Autrui, Personne, etc.*

To most men the misfortunes of *others* are but a  
*pour la plupart de art. mal m. ne que \**  
 dream. Do not to *others* what you would not wish (to be done  
*songe m. vouloir qu'on vous*  
 to you). *No one* knows whether he deserves love or hatred.  
*fit savoir si est digne de de*  
 An egotist loves *nobody*, not even his own children: in the  
*égoïste pas même propre dans*  
 whole universe he sees no one but himself. He is more than (*any*  
*\* univers ne voit \* que lui seul*  
*body*) worthy of the confidence (with which) the king honours him.  
*digne confiance f. dont honorer*  
 I doubt whether *any one* ever painted nature, in its ami-  
*que ait jamais peint art. — f.*  
 able simplicity, better than the sentimental Gessner. Has *any body*  
*= f. sensible — \* 2*  
 called on me this morning? *Nobody*. There was *nothing* but  
*est-il venu l chez matin m. ind.-2 que*  
 what was great in the designs and works of the  
*\* de \* grand dans dessein m. pl. art. ouvrage m. pl.*  
 Egyptians. I doubt whether there is *any thing* better calcu-  
*—tiens que subj.-1 2 1 plus*  
 lated to exalt the soul than the contemplation of the wonders of  
*propre — f. merveille f.*  
 nature.  
 art. — f.

SECOND CLASS.

*Those which are always joined to a Substantive.*—Page 151.

*Quelque, Chaque, Quelconque.*

*Quelque*, some, signifies *un, une entre plusieurs*,

one out of several; it is of both genders and may take the sign of the plural.

## EXAMPLE.

*adressez-vous à quelque autre* apply to somebody else  
*personne*

*Chaque*, each, every, is of both genders; it has no plural.

## EXAMPLE.

*chaque pays a ses coutumes* each country has its customs

*Quelconque, aucun*, any; *quel que ce soit*, whatever it be; *quel qu'il soit*, whoever he be, is of both genders, and always follows a substantive; with a negative, it is always singular.

## EXAMPLE.

*il ne veut se soumettre à aucune au-* he will submit to no authority  
*torité quelconque* whatever

*Certain* signifies *quelque*, certain, some. In this sense it is used of persons and things; it always precedes the substantive.

## EXAMPLE.

*j'ai ouï dire à certain homme, à un* I have heard some man say  
*certain homme*

*Un, une*, a or an, used for *quelque, certain*, some person or some thing, takes the gender of the substantive which it accompanies.

## EXAMPLES.

*j'ai vu un homme qui courait* I saw a man who was running  
*je me suis promené dans une grande* I walked in a large fine meadow  
*et belle prairie*

## EXERCISE on the Second Class.

If you want to succeed in your undertaking, I advise you to  
*désirer \* réussir* *entreprise f. conseiller*  
apply to some one well acquainted with your business.  
*s'adresser quelqu' qui 2 connaître subj.-1 1 \* f.*

We were reading not long ago in a moral work, that every  
*lire ind.-2 il n'y a pas long-temps 1 de 3 2 1*  
 ruling prince should have a good and sound knowledge  
*régnant 3 2 devoir cond.-1 2 profonde solide connaissance f. 1*  
 of the human heart. Whatever may be his future conduct through  
*pr. art. 2 1 m. dans*  
 the world, he will never be looked upon as an honest  
*m. ne 1 jamais 3 passer 2 pour 5 ind.-7 \**  
 man (any longer). Your daughter, Madam, is so stubborn and be-  
*plus 4 entêté f. en*  
 sides so positive, that for (any thing) in the world, she  
*même temps entière à pr. art.*  
 will yield to no authority whatever. Have we not often  
*ne se rendre à*  
 heard certain foreigners boasting in this country of  
*entendre inf.-3 se vanter leur*  
 riches and comforts, however poor they might  
*pr. and pro. aisance très pauvre 2*  
 have been. I was walking alone in the middle of  
*1 se promener ind. à pr. art.*  
 a large and fine tract of woodland, when to my great surprise,  
*el. grand étendue f. étonnement m.*  
 I chanced to meet a poor black boy clothed with rags  
*par hasard rencontrer ind.-3 couvrir inf.-3 de*  
 and almost reduced to starvation.  
*mourir inf.-3 de*

## THIRD CLASS.

*Those which are sometimes joined to a Substantive and sometimes not.—*  
 Page 152.

*Nul* and *pas un*, no, not any, not one, are employed either alone or in conjunction with a substantive. They are accompanied by the particle *ne*, must agree in gender with the noun to which they relate, and may be followed by the preposition *de*.

## EXAMPLES.

<i>nul de tous ceux qui y ont été n'en</i>	not one of those who went there
<i>est revenu</i>	has returned
<i>pas un ne croit cette nouvelle</i>	not one believes that intelli-
	gence
<i>je n'en ai nulle connaissance</i>	I have no knowledge of it
<i>il n'y a pas une seule personne qui</i>	there is not a single person that
<i>le croit</i>	believes it

*Aucun*, accompanied by a negation, signifies *nil*, no, not any.

## EXAMPLE.

*vous n'avez aucun moyen de réussir dans cette affaire* you have no means of succeeding in that affair

This pronoun is only used in the plural when before substantives, which in some particular sense, are better employed in the plural.

## EXAMPLE.

*il n'a fait aucunes dispositions* he has made no dispositions

*Remark.*—*Aucun* is used without a negation in interrogative sentences, or those which express doubt or exclusion.

## EXAMPLES.

*aucun homme fut-il jamais plus heureux* was ever any man more successful?  
*on doute qu'aucune de ces affaires réussisse* they doubt whether any of those affairs will succeed  
*le plus beau morceau d'éloquence qu'il y ait dans aucune langue, etc.* the finest piece of eloquence that exists in any language, etc.

## EXERCISE.

I do really pity the man who has not any friend upon  
 \* *sincèrement plaindre* 2 *ne l aucun*  
 whom he may rely to support him in a foreign land.  
*pouvoir subj.-1 compter pour secourir* 2 1  
 There was not a single individual to witness the case  
*n'y avoir pas pour être témoin de*  
 when he ran away with Mrs. B——'s diamonds. You have  
*emporter ind.-3 \* de 2 art. 1 n'avoir*  
 no reason to complain; indeed, I do not know any one happier  
*pas lieu de se plaindre*  
 than you are. My old uncle died in the year 1840, towards  
 \* *mourir ind.-4 \**  
 the (latter end) of May, at the advanced age of ninety-five,  
 art. *fin f.* \* *ans*  
 without having made any previous dispositions in favour of his  
*inf.-1 inf.-3 aucun — f, pl. en*

family. May he rest in peace! No one of his relatives  
*que reposer subj.-1 en*  
 will ever remember him: at all events, I will not. Has  
*se ressouvenir de quant à moi n'y penser plus ind.-1*  
 ever any man been more comfortable than he, who had not a single

—  
 instant of illness during the whole period of his life; but where  
*le cours*  
 is he now? I doubt whether he is likely to be as suc-  
*douter que être subj.-1 \* \* \* aussi heu-*  
 cessful in the undiscovered country, from whose bourn no traveller  
*reux ce 2 m. 1 d'où \**  
 till now, has yet returned, as he was in this world, where  
*n'être revenir inf.-3 que ind.-2*  
 every thing used to go according to his wishes.  
*\* marcher ind.-2 au gré de*

### *Autre, l'Un l'Autre.*

*Autre*, other, expresses a difference between one and several objects, as *quelle autre chose souhaitez-vous de moi?* What else do you wish of me?

*Remark.*—*Autre* is sometimes used to express an indeterminate person, as *j'aime mieux que vous l'appreniez de tout autre que de moi*, I had rather you learn it of any other person than of me.

*Un* is sometimes opposed to *autre*, in which case these two words are preceded by the article, adopt the gender and number of the substantive to which they relate, and form the pronouns *l'un l'autre*, *l'un et l'autre*, and *ni l'un ni l'autre*.

*L'un l'autre*, each other, one another, applies to persons and things; it takes both gender and number. If there be any preposition, it must be placed before the last.

#### EXAMPLES.

*il faut se secourir l'un l'autre*  
*les passions s'entendent les unes*  
*avec les autres; si l'on se laisse*  
*aller aux unes, on attire bientôt*  
*les autres*

we ought to assist each other  
 our passions have a relation with  
 each other; if we indulge  
 some, the others will soon fol-  
 low



*L'un et l'autre*, both, require the verb to be in the plural.

## EXAMPLE.

*l'une et l'autre sont bonnes* both are good

*Ni l'un ni l'autre*, neither, require the verb in the plural.

## EXAMPLE.

*ni l'un ni l'autre n'ont fait leur devoir* neither has done his duty

## EXERCISE.

Ask another. Would any other have been so self-  
*demandre à* \* *aurait-il eu* \* *assez d'amour*  
 conceited as to think that his private opinion could counter-  
*propre* \* *pour penser* *particulier* 2 — f. 1 *pût* *ba-*  
 balance the public sentiment? Reason and faith equally  
*lancer* 2 *opinion* f. 1 art. *raison* f. art. *foi* f. 2  
 demonstrate that we were created for another life. They speak  
*démontrer* 1 *créer* ind.-4 f.  
 ill of one another. The happiness of the people constitutes that of  
*mal* m. *faire*  
 the prince; their true interests are connected with each other.  
 — m. *intérêt* m. *lié* à pl. pl. art.  
 Presumption and pride easily insinuated themselves into the  
*présumption* f. art. *orgueil* 2 *se glisser* 1  
 heart; if we allow one the entrance, it is much to (be feared)  
 m. *l'on y donne à* 2 f. 3 \* *entrée* 1 *bien* *craindre*  
 that we shall soon (abandon ourselves) to the other. Both re-  
*on* \* *bientôt* 2 *ne se livre* 1 *rap-*  
 late the same story, though neither believes it to be true.  
*porter* *fait* m. *ne penser que* \* *soit*

*Même, Tel, Plusieurs, Tout.*

*Le même* signifies *qui n'est pas d'autre*, which is not different. It is of both genders, and takes the plural.

## EXAMPLES.

*c'est le même homme*  
*la même personne*

it is the same man  
 the same person

<i>ce sont les mêmes raisons</i>	they are the same reasons
<i>ce poème est le même que celui</i>	this poem is the same that I was
<i>dont je vous ai parlé</i>	mentioning to you

*Tel* means *pareil, semblable, de même*, such, like, similar. It takes both genders and both numbers.

## EXAMPLES.

<i>un tel projet ne saurait réussir</i>	such a scheme cannot succeed
<i>il n'y a pas de tels animaux, de</i>	there are no such animals, no
<i>telles coutumes</i>	such customs

When not joined to a noun, it either preserves its proper signification, or it expresses a person indeterminately.

## EXAMPLES.

<i>vous ne sauriez me persuader rien</i>	you cannot persuade me of any
<i>de tel</i>	such thing
<i>tel fait des libéralités, qui ne paye</i>	the same man is liberal in giving
<i>ses dettes</i>	who does not pay his debts

*Plusieurs*, several, is plural, and of both genders. It relates to persons and things.

## EXAMPLES.

<i>plusieurs motifs l'ont déterminé</i>	several reasons determined him
<i>je crois cela pour plusieurs raisons</i>	I believe that for several reasons
<i>parmi un si grand nombre de gens,</i>	out of so great a number of per-
<i>il y en eut plusieurs qui s'y opposèrent</i>	sons several objected to it

When *plusieurs* is used absolutely as a substantive, it always means *plusieurs personnes*, several persons.

## EXAMPLE.

<i>plusieurs aiment mieux mourir</i>	many would rather die than for-
<i>que de perdre leur réputation</i>	feit their character

*Tous* not joined to a substantive signifies *toutes choses*, all things; *toute sorte de choses*, every kind of things.

## EXAMPLE.

tous nous abandonne au moment de every thing forsakes us at the  
la mort ; il ne nous reste que nos moment of death : we retain  
bonnes œuvres nothing but our good works

When accompanied by a substantive, it is used either collectively or distributively.

Collectively, *tout* signifies the totality of a thing, and is then followed by the article.

## EXAMPLES.

tout l'univers the whole universe  
tous les corps célestes all the celestial bodies

Distributively, *tout* signifies *chaque*, each ; in this signification it is not accompanied by the article.

## EXAMPLE.

tout bien est désirable every good is desirable

## EXERCISE.

Does he always maintain the same principles? Yes, they are ab-  
\* soutenir —pe oui ce  
solutely the same. That general is the same that commanded  
—ment pl. — —der art.  
last year. Such a conduct is inexplicable. There are no  
dernier 2 année f. l 2 1 conduite f. —  
such customs in this country. I never heard (any  
de coutumes f. pays m. ai entendu dire  
thing) similar. The same man sows who often reaps nothing.  
rien de \* \* semer recueillir  
I this morning received several letters. Among those manu-  
l 3 matin 4 ind.-4 2 lettre f. pl. —  
scripts, there are several much esteemed. Many by  
crits qu'on beaucoup 2 estime l en  
endeavouring to injure others, injure themselves more than  
s'efforcer de nuire à art. se nuire à  
they think. All is in God and God is in all. The whole  
ne penser en  
course of his life has been distinguished by generous actions.  
cours m. f. marqué des = 2 —f. l  
Every vice is odious.  
—m. =

## FOURTH CLASS.

*Those which are followed by Que.—Page 153.*

*Qui que*, whoever, signifies *quelque personne que*, whatever person; it requires the verb following to be in the subjunctive.

## EXAMPLES.

qui que <i>ce soit</i> qui ait fait cela, c'est un habile homme	whoever has done that is a man of talent
qui que <i>je sois</i>	whoever I may be
qui que <i>ç'ait été</i>	whoever it may have been
qui que <i>c'eût été</i>	whoever it might have been
qui que <i>ce puisse être</i>	whoever it may be

*Qui que* followed by *ce soit*, used with a negative, signifies *aucune personne*, nobody, as *je n'y trouve qui que ce soit*, I find nobody there.

*Quoi que*, whatever it be, signifies *quelque chose que*, whatever thing; it requires also the verb following to be in the subjunctive.

## EXAMPLES.

quoi qu' <i>il fasse</i> , ou qu'il dise, on se défie de lui	whatever he does or says, he is distrusted
quoi que <i>vous disiez</i> , je le ferai	whatever you may say, I will do it

*Quoi que* followed by *ce soit*, used with a negation, signifies *aucune chose*, not any thing.

## EXAMPLE.

sans application, on ne peut réussir en quoi que <i>ce soit</i>	without application it is impos- sible to succeed in any thing whatever
--	---

*Quel que* signifies *de quelque sorte, de quelque espèce que ce soit*, of whatever sort or kind it may be, when relating to things, or *qui que ce soit*, whoever it may be, when relating to persons. It takes both gender and number, and requires the subjunctive.

## EXAMPLES.

quelles que soient vos affaires, venez	whatever business you may have, come
je n'en excepte personne, quel qu'il soit	I except nobody, whoever he may be

*Remark.*—*Lequel que*, whosoever, whichsoever, is also used, as *lequel des trois que vous choississiez*, whichever of the three you choose, I care little. It may also relate to persons or things.

*Quelque*—*que* is of both genders; when united to a substantive, it signifies *quel que soit le, quelle que soit la*, etc., whatever be the, etc. It has both numbers, and requires the substantive.

## EXAMPLES.

quelque raison qu'on lui apporte, il n'en croit rien	whatever reason is adduced, he believes nothing about it
quelques efforts que vous fassiez, vous ne réussirez point	whatever attempts you may make, you will never succeed

When united to an adjective, it signifies *à quelque point que*, however great a degree; it then takes neither gender nor number.

## EXAMPLES.

quelque belle qu'elle puisse être, elle ne doit pas être vaine	however beautiful she may be, she ought not to be vain
quelque puissans qu'ils soient, je ne les crains point	however powerful they may be, I am not afraid of them

*Tel que*, such as, is used in speaking of persons or things; it takes both genders and numbers.

## EXAMPLE.

c'est un homme tel qu'il le faut	he is just such a man as you want
----------------------------------	-----------------------------------

*Tout*—*que* signifies *quoique, encore que*, though; *quelque*, however; then *tout* is considered as an adverb, is employed with adjectives of every kind, and even with some substantives.



## EXAMPLES.

tout artificieux qu'ils sont, je doute artful as they are, I doubt whe-  
 que le public soit long-temps leur ther the public will be long  
 dupe their dupe  
 toute femme qu'elle est woman as she is

## EXERCISE.

Whatever a frivolous world may think of you, never  
 pouvoir subj.-1  
 swerve from the path of truth and virtue. Whatever  
 se détourner sentier m. art.  
 efforts you make, I doubt whether you are likely to succeed.  
 subj.-1 que pouvoir subj.-1 \* inf.-1  
 Whatever events may happen, he has taken his  
 qui pouvoir subj.-1 arriver inf.-1  
 resolution. Let the laws be what they may, we must always  
 parti m. f. pl. subj.-1 falloir ind.-1  
 respect them. The man who descends into himself only to  
 ne rentrer en que pour  
 perceive his own defects and correct them, is ashamed to  
 y démêler se corriger 2 en 1 avoir honte ind.-1  
 see himself, such as he is. However surprising that phenomenon  
 tel tout phénomène m.  
 is, it is not against the (ordinary course) of nature.  
 contre ordre art. — f.

2. Whatever you may say, my good lady, you will never succeed  
 \* ne jamais ind.-4  
 in making me believe that these two (very) white front teeth  
 2 1 inf.-4 1 qui sont si 3 4 incisive 2 1  
 are (your own); but, let me tell you that whoever  
 subj.-1 naturel f. pl. permettre que imp. subj.-1 2 1  
 has put them in, is far from being a man of talent,  
 3 arranger inf.-3 4 2 \* vous 1 loin de inf.-1  
 and every time I see you laughing or even smiling, I cannot  
 aussi que 2 1 inf.-1 inf.-1 ne pouvoir  
 help saying that your dentist is either an ignorant man or  
 s'empêcher de inf.-1 \*  
 a deceitful fellow. No one should be allowed  
 \* à 2 ne devoir cond.-1 imper. être permettre  
 to cheat the public, especially those who  
 inf.-3 1 de en imposer à à ceux or à celles  
 want to supply the defects of nature.  
 à pr. art.

## CHAPTER V.

## OF THE VERB.

*Agreement of the Verb with the Subject.*

We have already seen that the subject is that of which something is affirmed, and it may always easily be known, the answer to this question, *qui est-ce qui?* who or what is it? always pointing it out, so as never to be mistaken. When we say, *Pierre vit*, Peter lives; *l'oiseau vole*, the bird flies; if we ask *qui est-ce qui vit?* who is it that lives? *qui est-ce qui vole?* what is it that flies? the answers *Pierre* and *l'oiseau*, show that *Pierre* and *l'oiseau* are the subjects of the verbs *vit* and *vole*.

*Rule.*—The verb ought to be of the same number and person as its subject.

## EXAMPLES.

<i>je ris</i>	I laugh	<i>nous parlons</i>	we speak
<i>tu joues</i>	thou playest	<i>vous plaisantez</i>	you jest
<i>il aime</i>	he loves	<i>ils sont fous</i>	they are mad
	<i>la vertu est aimable</i>		virtue is amiable

*Ris* is in the singular number, and the first person, because *je*, its subject, is in the singular and the first person. *Joues* is in the singular and the second person, because *tu* is in the singular and the second person, etc.

## EXERCISE.

The freest of all men is he who can be free  
*libre* art. *celui* *pouvoir* ind.-1  
 even in slavery itself. Are we not often blind to  
*même* art. *esclavage* m. \* *s'aveugler* ind.-1 *sur*  
 our defects? All men (are inclined) to laziness, but the  
*défaut* art. *tendre* ind.-1 art.

savages of hot countries are the laziest of all men. Do you  
 art. *chaud* 2 pays 1

think of imposing long on the credulity of the public? Thou  
 \* *en imposer long-temps à crédulité f.* — m.

canst not deny that he is a great man.  
*pouvoir nier ne subj.-1*

### Observations.

1. When a verb has two subjects in the singular number, this verb is put in the plural.

#### EXAMPLE.

*mon père et ma mère m'aiment tendrement* my father and mother loved me tenderly

#### EXERCISE.

His uprightness and honesty, make him (sought after) by  
*droiture f. pron. honnêteté faire rechercher*  
 every body. Strength of body and of soul meet not  
 art. f. art. *celle se rencontrer*  
 always together. A good heart and a noble soul are precious  
*ensemble beau (de) art.*  
 gifts of nature.  
*don m. pl. art. — f.*

2. When a verb relates to subjects of different persons, it agrees with the first in preference to the other two, and with the second in preference to the third. We first name the person to whom we are speaking, and always name ourselves last.

#### EXAMPLES.

*vous, votre frère, et moi, nous lisons* you, your brother, and I, read  
*ensemble la brochure nouvelle* together the new pamphlet  
*vous et votre ami, vous viendrez* you and your friend, you will  
*avec moi* come with me

#### EXERCISE.

You, your friend, and I, have each a different opinion. In our  
*chacun 2 — f. 1*  
 childhood, you and I (were pleased) with playing together. Nei-  
*enfance f. se plaire ind.-2 à inf.-1 ni*  
 ther I, nor (any one else) has been able to understand (any thing)  
*ni d'autres ne pouvoir ind.-4 \* comprendre rien*

in that sentence. (Take good care) you and your brother, not  
 à phrase f. se garder bien \*

to give way to the impetuosity of your tempers.  
 de s'abandonner = caractère m.

3. When a verb has *qui* relative for its subject, it is put in the same number and person as the noun or pronoun to which *qui* relates.—(See the same rule, p. 141).

## EXAMPLES.

*est-ce moi qui ai dit cette nouvelle?* is it I who told this news?  
*est-ce nous qui l'avons voulu?* is it we who desired it?  
*les hommes qui aiment sincèrement* those who sincerely love virtue  
*la vertu sont heureux* are happy

## EXERCISE.

He that complains most of men, is not always he that  
*Celui se plaindre le plus* art.

(has most reason) to complain (of them). You that wish to  
*être le plus fondé* 2 *en l* *vouloir* \*

enrich your mind with thoughts strongly conceived and nobly  
*enrichir de f. fortement rendu noblement*

expressed, read the works of Homer and Plato.  
*exprimé Homère art. Platon*

See the exercise, p. 124.

*Of the Regimen of Verbs.*

We have said (p. 158) that an active verb was that after which we might put *quelqu'un* or *quelque chose*; likewise, that the word which is put after the verb is called the regimen of that verb. We then observed that this regimen might be known by asking the question *qu'est-ce que?* This regimen we call *direct*, and it may be either a noun or a pronoun.\*

*Rule.*—When the regimen of the active verb is a noun, it is always placed after the verb; when it is a pronoun, it is generally placed before it.

\* The regimen of an active verb is called direct because it is not preceded by any preposition which would prevent the direct action expressed by the verb.—See p. 445. Particular Syntax of Pronouns.

## EXAMPLES.

*ma mère aime tous ses enfans* my mother loves all her children  
*je vous aime*, and not as in English I love you  
*j'aime vous*  
*il m'aime*, and not *il aime moi* he loves me

## EXERCISE.

He has discovered to all other nations his ambitious  
*montrer* art. \* *peuple* m. pl. = 2  
design of enslaving them, and has left us  
m. 1 *mettre dans l'esclavage* inf.-1 *ne laisser*  
no means of defending our liberty, but by endeavouring to  
*aucun moyen* inf.-1 = f. *que en tâcher* inf.-3 *de*  
overturn his new kingdom. Homer represents Nestor as one that  
*renverser* *royaume* m. *celui*  
restrained the boiling wrath of Achilles, the pride of Aga-  
*modérer* ind. 2 *bouillant courroux* m.  
memnon, the fierceness of Ajax, and the impetuous courage of  
*fierté* f. = 2 - 1  
Diomedes. He dared not (lift up) his eyes, lest they  
*Diomède* *oser* ind.-2 *lever* \* art. *de peur de* \*  
should meet those of his friend, whose very silence  
\* *rencontrer* inf.-1 *ceux* art. *même* 2 — m. 1  
condemned him. He caresses them because he loves them.  
ind.-2

Beside this regimen direct, some active verbs may have a second, which is called *indirect*, and is marked by the words *à* or *de*, as *il a fait un présent à sa sœur*, he has made a present to his sister; *il accuse son ami d'imprudence*, he accuses his friend of imprudence.

This second regimen is known by the answer to these questions; *à qui?* to whom? *à quoi?* to what? as *à qui a-t-il fait un présent?* to whom did he make a present? *à sa sœur*, to his sister. *De quoi accuse-t-il son ami?* of what does he accuse his friend? *d'imprudence*, of imprudence.

## EXERCISE.

By submitting to the yoke of Asia, Greece (would have  
*en subir* inf.-1 \* *joug* m. art. art.



thought virtue subjected to voluptuousness, the  
*croire* cond.-2 art. 2 *assujettir* inf.-1 art. *volupté* f.  
 mind to the body, and courage to a foolish strength, which  
 art. — m. *un insensé* 2 f.  
 consisted only in the multitude. Three hundred Lacedemonians  
 ind.-2 — f. — niens  
 ran to Thermopylæ to certain death, content, in  
*courir* ind.-3 art. pl. *un assuré* 2 f. 1 en  
 dying, to have killed (in defence) of their country, an infinite  
*de* *immoler* \* *à* 2  
 number of barbarians, and to have left to their countrymen the  
 1 *barbare* *de* *laisser* *compatriote*  
 example of an unheard of bravery. You knew the impor-  
*inouï* 2 \* *hardiesse* f. 1 *savoir* ind.-2 — f.  
 tance which your parents attached to the success of that affair,  
*que* ind.-2 *réussite* f. f.  
 why (have you not hastened) to announce it (to them).  
*pourquoi* *s'impresser* ind.-4 *de* 3 f. 1 2

### Regimen of Passive Verbs.

The regimen of passive verbs is *de* or *par*, before the noun or pronoun that follows them, as *la souris est mangée par le chat*, the mouse is eaten by the cat; *un enfant sage est aimé de tout le monde*, a good child is loved by every body.

*Observation.*—We ought never to use the word *par*, by, before *Dieu*, God. We say, *les méchants seront punis de Dieu*, which, in order to avoid making use of *by*, may be thus construed in English, God will punish the wicked.

### EXERCISE.

The city of Troy was taken, plundered, and destroyed by the  
*Troie* *pris* f. *saccagé* f. *détruit* f.  
 confederate Greeks, 1184 before the Christian æra: this event  
*confédéré* 2 1 *ans* *avant* 2 ère f.  
 has been celebrated by the two greatest poets of Greece and  
 art. art.  
 Italy. You will only be loved, esteemed, and (sought after) by men  
*ni* *rechercher* *de*

(in proportion as) you join the qualities of the heart to  
*que autant que joindre ind. 7*  
 those of the mind. God punished the  
 f. pl. pr. 3 *punir* (passive voice ind.-3 2) *peuple*  
 Jews every time that, deaf to the voice of the prophets,  
*Juif 1 toutes les fois sourd m. pl. f. prophète*  
 they fell into idolatry and impiety.  
*sing. tomber ind.-3 dans art. = art. =*

Some few neuter verbs have no regimen, as *dormir*, to sleep; but many of them have an indirect one.

*Rule.*—We put *à* or *de* before the noun or pronoun that follows the neuter verb.

## EXAMPLES.

*tout genre d'excès nuit à la santé* every kind of excess is hurtful to  
 health  
*il médit de tout le monde* he slanders every body

## EXERCISE.

This sentiment has pleased the king and all the nation. In  
 — m. à à — f. *dans*  
 his retirement, he (has the full enjoyment) of the faculties of his  
*retraite f. jouir tout f. pl.*  
 soul. To slander (any one) is to assassinate him in cold  
*médire de quelqu'un c'est \* 2 1 de 2*  
 blood. The honest man seldom (permits himself) to jest  
*sang 1 rarement se permettre de \* art. plaisan-*  
*terie f. pl. parceque savoir que f. pl. \* pouvoir*  
 sometimes hurt the reputation. It is only in retirement that  
*quelquefois nuire à — f. ne que*  
 one truly enjoys one's self. His work has pleased  
*on véritablement 2 jouir 1 de soi à*  
 every one, because it joins to real utility the allurements  
*art. monde joindre un 2 f. 1 agrément m. pl.*  
 of style, and the beauty of sentiments.  
*art. m. = f. —*

We have seen that the reflective verbs have for their regimen the personal pronouns *me, te, se, nous*

and *vous*, and that this regimen is sometimes direct, and sometimes indirect.—(See the exercise p. 221.)

---

## OF THE NATURE AND USE OF MOODS AND TENSES.

### *Of the Indicative.*

The indicative is the manner of expressing the different tenses with simple affirmation only. It contains eight tenses, viz. the *present*, the *imperfect*, the *preterit definite*, the *preterit indefinite*, the *preterit anterior*, the *pluperfect*, the *future simple*, and the *future anterior*.

1. The *present* denotes that a thing is, or is doing, at the time when it is mentioned, as *j'aime*, I love; *ils jouent*, they play.

2. The *imperfect* denotes the past with regard to the present; it shows that a thing was present at a time which is past; *je soupais quand il entra*, I was supping when he came in.

3. The *preterit definite* denotes a thing done at a time which is entirely past; *j'écrivis hier à Rome*, I wrote yesterday to Rome. The time is precisely determined.\*

4. The *preterit indefinite* denotes a thing either done at a time which is past, but not particularly determined, as *il m'a fait un vrai plaisir en venant me voir*, he has given me real pleasure by coming to see me; or at a time past, though still unfinished, as *j'ai vu cette semaine beaucoup de monde*, I have seen many people this week.

\* Therefore we could not say, *j'écrivis ce matin, aujourd'hui, cette semaine, ce mois-ci, cette année-ci*, because the time mentioned is not quite elapsed.—(See Particular Syntax of Verbs, p. 473 ).

## EXERCISE.

My sister is in her chamber, where she (is occupied) in reading  
f. où s'occuper à inf.-1

ancient history, the study (of which) pleases her extremely.  
2 1 2 dont 1 2 lui 1 infiniment art.

Benefits bestowed are (so many) trophies  
bienfait que on répandre ind.-1 autant de art. trophée que on  
erected in the heart of those whose felicity (has been promoted)  
s'ériger m. 1 art. = f. 4 on 2 faire ind.-1 3  
(by them). The great Corneille was occupied in his cabinet

\* — à  
tracing the plan of one of his tragedies, when a servant, terrified,  
inf.-1 f. tout effrayé

came to tell him that his house was on fire:  
ind.-3 \* lui \* art. 3 prendre à ind.-6 2 \* art. 1

go and find my wife, replied he; I do not understand  
\* trouver répondre ind.-3 entendre rien à

the economy of the family. Some Hungarian noblemen re-  
affaire pl. ménage m. de art. Hongrois 2 seigneur 1 se

volted against the Emperor Sigismund; this prince heard  
révolter ind.-3 = — mond apprendre

it, and marched fiercely against them: Which, among  
ind.-3 fièrement au devant de d'entre

you, said he (to them), will (lay hands) upon his king  
ind.-3 2 3 1 mettre 1 la main 3 4

first? If there be one bold enough, let him advance. This  
art. 2 en un hardi 2 1

noble firmness struck the rebels (with awe), who returned  
en imposer à séditeux \* rentrer

immediately to their duty. I have travelled through almost all  
aussitôt dans le devoir voyager dans

Europe, and I have visited the most celebrated places in Asia  
lieu de art.

and Africa; if, on one side, I admired the master-pieces of  
pr.-art. de ind.-4 chef-d'œuvre

art, which the protection of enlightened governments has  
art. — art. 2 — 1

promoted in every kind, on the other, I shed tears, (in seeing)  
faire naître en genre m. ind.-4 sur

the ravages of ignorance and barbarism.  
— art. — pr.-art. barbarie f.

5. The *preterit anterior* denotes that a thing was

done at a time which is past, and is either definite or indefinite. They differ as the two preterits, definite and indefinite. *J'eus fini de dîner hier à midi*, I had finished dining yesterday at twelve o'clock; *j'ai eu fini de déjeuner ce matin à dix heures*, I had finished breakfast this morning at ten o'clock.

6. The *pluperfect* denotes that a thing was done before another, which was done itself at a time past; *j'avais soupé quand il entra*, I had supped when he came in.

7. The *future absolute* denotes that a thing will be, or will be done, at a time which is not yet come; *j'irai demain à la campagne*, I shall go to-morrow into the country.

8. The *future anterior* denotes that when a thing shall happen, another will then have been; *quand j'aurai fini, je sortirai*, when I shall have done, or when I have done, I shall go out.

## EXERCISE.

I had done yesterday at noon. I went out (as soon as) I had  
*midi sortir ind.-4 dès que*  
dined. As soon as Cæsar had crossed the Rubicon, he had no longer  
*passer plus*  
to deliberate; he was obliged to conquer or to die. I had finished  
*devoir ind.- \* vaincre \**  
the task that he had imposed upon me, when he came in. Those  
*tâche f. imposer f. \**  
who had contributed most to his elevation on the throne of his  
*le plus —*  
ancestors, were those who laboured with the most eagerness to  
*travailler de acharnement*  
precipitate him (from it). I shall shortly go into the country,  
4 2 3 *en ne point tarder à à*  
where I intend to (collect plants); in order to (make myself  
*se proposer de herboriser inf.-1 se*  
perfect) in the knowledge of botany. When I have  
*perfectionner art. botanique*  
done reading the divine writings of Homer and  
*achever ind.- de inf.-1 écrit m. —e pr.*



Virgil, and my mind has imbibed their beauties, I  
 —e que se pénétrer ind.-8 de  
 shall read the other epic poets.  
 ind.-7 2 1

### Of the Conditional.

The *conditional* is the manner of expressing the affirmation, with dependance upon some condition; it has two tenses, viz. the *present* and the *past*.

The *present of the conditional* denotes, according to circumstances, either that a thing would be, or would be done upon certain conditions; as *je ferais votre affaire avant peu, si elle dépendait uniquement de moi*, I would settle your business before long, if it only depended upon me.

The *past of the conditional* denotes that a thing would have been at a time which is past upon some conditions; *j'aurais* or *j'eusse fait votre affaire si vous m'en aviez*, or *m'en eussiez parlé*, I would have settled your business if you had mentioned it to me.

#### EXERCISE.

What *were not* the felicity of man, if he always sought his  
*quel cond.-1 = f. chercher ind.-2*  
 happiness in himself? I *should be* glad to see you united, happy, and  
*en*  
 comfortable. A dupe to my imagination, I *should have been* lost  
*tranquille \* de s'égarer*  
 (but for) you, in my search after truth. Enquire whe-  
*sans \* art. recherche f. de art. s'informer*  
 ther he would have consented to those conditions, in case  
*consentir — dans art. que*  
 he should have thought himself able to fulfil them.  
*se croire subj.-4 de remplir 2 1*

### Of the Imperative.

The imperative in verbs, is the manner of expressing, beside the affirmation, the act of commanding, exhorting, or entreating. It has but one

tense, which denotes the present, with relation to the act of commanding, and the future, with regard to the thing commanded; *faites cela*, do that.

N. B.—A sort of compound of the imperative, as *ayez dîné avant que je revienne*, have dined before I return, very seldom occurs.

Be not fond of praise, but seek virtue, that leads  
*passionné pour art. art. attire*  
 to it. Let him know that, unless virtue guide us, our  
 \* *savoir à moins que art. ne*  
 choice must be wrong. Let us not be deceived by the  
*devoir ind.-1 mauvais se laisser prendre à*  
 first appearances of things; but let us (give ourselves) time  
*art. se donner art.*  
 to fix our judgment. Arbiters of the destinies of men, do good,  
*de arbitre —néé art.*  
 if you wish to be happy; do good, if you wish that your memory  
 \* *= f.*  
 should be honoured; do good, if you wish that heaven should  
*subj.-1 art.*  
 open to you its eternal gates. Let them never forget that the  
*subj.-1 2 porte f. 1*  
 truly free man is he, who, void of all fears, and (of) all  
*véritablement 2 3 1 dégaé f. 5*  
 desires, is subject only to the gods and reason.  
*m. 3 ne soumis que pr. art. f.*

### Of the Subjunctive.

The subjunctive is the manner of expressing the affirmation, with dependance upon something that precedes\*. It has four tenses, viz. the *present* or *future*, the *imperfect*, the *preterit*, and the *pluperfect*.

The *present* expressing sometimes a future event, being under the same form, is distinguished only by circumstances. When we say *il faut que je vous aime bien pour supporter toute vos inégalités*, I must

\* Thus *je voudrais qu'il lût*, I should like him to read, forms sense, but *qu'il lût*, that he might read, standing alone, does not form any whatever.

love you very much indeed to bear with all your inequalities, it is evident that *je vous aime* denotes the present tense. But if we say, *je doute qu'il vienne*, I doubt whether he will come, the words *il vienne* are evidently for *il viendra*.\*

The *imperfect* of the subjunctive most commonly expresses a past action, but it is likewise susceptible of a future signification. If to these words *il est parti*, he is gone, we answer *je ne croyais pas qu'il partît*, I did not think he would go, this tense expresses a time past; but if the same answer be made to these words, *il partira*, he will go, then it certainly is a future.

The *preterit* has likewise these two significations, *il a fallu que j'aie passé chez lui*, I was obliged to call on him, is a past; but *je n'entreprendrai pas cette affaire, que je n'aie consulté*, I will not undertake that business before I have consulted, is a future.

It is the same with the *pluperfect*; this sentence, *je ne croyais pas que vous eussiez si tôt fait*, I did not think you would have done so soon, expresses the past; but this, *je voudrais que vous eussiez fait avant mon retour*, I wish you might have done before I come back, expresses the future.

## EXERCISE.

Men must be (very much) blinded by their passions,  
 art. 3 *il* 1 *que* 2 subj.-1 *bien* — 2  
 not to acknowledge that they ought to love one  
 2 *pour* 1 *devoir* ind.-1 \* *s'aimer* art. pl. art.  
 another, as parts of a whole; and as the members of our body  
 pl. art. *tout* 2  
 would do, if (every one) had its particular vitality. You asked  
 I cond.-1 *chacun* *vie* f. *prier* ind.-4  
 him to come with us; but I doubt whether he will have that com-  
*de* *que* subj.-1

\* This distinction ought not to perplex the English learner, since in that sense they use the future—he will come.

plaisance. I could not persuade myself that he was so vain as  
 — f. ind.-2 subj.-2 \*

to aspire to that place. Though every body says so, I do not  
 pour — f. subj.-1 le

believe that he is gone to Rome. (Is it possible) that he  
 subj.-1 se pouvoir

should let slip so good an opportunity to cover himself with im-  
 laisser subj.-3 beau occasion f. de se couvrir de un

mortal glory? I should have desired that he had profited by his  
 = f. subj.-4 de

abode in the country to perfect himself in the study of phi-  
 séjour à se perfectionner art.

losophy.

=

### Of the Infinitive.

The infinitive is, in verbs, the manner of expressing without affirmation, or of expressing affirmation indefinitely. It denotes the action, or state, in general, and consequently is not susceptible of either numbers or persons.

The infinitive denotes, of itself, neither *present*, *past*, nor *future*, nevertheless it is considered as denoting those tenses when it follows other verbs. The *present* always expresses a present, relative to the preceding verb, *je le vois*, *je le vis*, *je le verrai*, *venir*, I see, I saw, I shall see him come (coming). The *past* always expresses a past, relative to the verb that precedes it, *je crois*, *je croyais l'avoir vu venir*, I think, I thought I had seen him coming. To express a *future*, the infinitive must be preceded by the infinitive of the verb *devoir*, as *je croyais devoir y aller*, I thought I was to go thither.

### Observation.

The infinitive also expresses a future after the verbs *promettre*, *espérer*, *compter*, *s'attendre*, and *menacer*, as *il promet de venir (qu'il viendra)*, he



promises to come (that he will come); *il menace de s'y rendre (qu'il s'y rendra)*, he threatens to go (that he will go) thither.

## EXERCISE.

We only shut our eyes to truth, because we fear to see  
*ne \* art. que parce que*  
 ourselves as we are. We were yet far from the castle, when  
*tel que ind.-2 encore*  
 one of our friends came to join us. I did not think I ought to set  
*ind.-3 \* \* inf.-1 \**  
 out so soon. He promises every day that he will amend, but  
*art. de \* se corriger*  
 I do not rely upon his promises. They talk of a secret ex-  
*compter promesse f. pl. on 2*  
 pedition; he hopes to be (in it). He relies upon seeing you  
*— f. 1 \* 2 en 1 compter \* inf.-1 au*  
 very soon, to terminate amicably his affair with you. You  
*premier jour pour à l'amiable*  
 expected to take a journey this year; but your father has  
*s'attendre ind.-2 de faire voyage m.*  
 changed his mind. He threatens to punish severely, if we fall  
*de \* avis de sévèrement re-*  
 again into the same error.  
*tomber fautive*

## OF THE PARTICIPLE.

The *participle* partakes of the properties both of a verb and an adjective; of a verb, as it has its signification and regimen, of an adjective, as it expresses the quality of a person or thing.

There are two participles, the *participle present*, and the *participle past*.

## OF THE PARTICIPLE PRESENT.

The *participle present* in all verbs terminates in *ant*, as *aimant, finissant, recevant, rendant*.



*Rule.*—The participle present takes neither gender nor number when it expresses an action, as *une montagne*, or *des montagnes dominant sur des plaines immenses*, a mountain, or mountains commanding immense plains; *un homme, des hommes, une femme, des femmes lisant, parlant, marchant*, a man, men, a woman, women reading, speaking, walking. But when, like an adjective, it expresses a quality, it takes both the gender and number of its substantive, as *un homme obligeant*, an obliging man; *une femme obligeante*, an obliging woman; *des tableaux parlants*, speaking portraits; *la religion dominante*, the established religion; *à la nuit tombante*, at night fall.

What some grammarians call *gerund*, is nothing but the participle present, to which the word *en* is prefixed; *on se forme l'esprit en lisant de bons livres*, we form our minds by reading good books.

## EXERCISE ON THE PARTICIPLE PRESENT.

That mountain being very high, and thus commanding a vast  
*élevé ainsi dominer sur grand*  
 extent of country, was very well calculated for our observations.  
*étendue pays ind.-2 \* propre à*  
 This woman is of a good disposition, obliging every one, when-  
*caractère m. tout le monde quand*  
 ever she (has it in her power). They go cringing before the great  
*le pouvoir ramper devant pl.*  
 that they may be insolent to their equals. The state of pure  
*afin de \* \* inf.-1 pl. avec égal*  
 nature is the savage living in the desert, but living in his family,  
*famille f.*  
 knowing his children, loving them, (making use) of speech, and  
*connaître user art. parole*  
 (making himself understood). An agreeable languor impercep-  
*se faire entendre 2 langueur f. 1 insensible-*  
 tibly (laying hold) of my senses, suspended the activity of my  
*ment s'emparer sens suspendre ind.-3*

soul, and I fell (asleep). Time is a real blunderer,  
*s'endormir* ind. -3 art. *vrai brouillon*  
 placing, replacing, ordering, disordering. impressing, erasing, ap-  
*mettre remettre ranger déranger imprimer effacer ap-*  
 proaching, removing, and making all things, good and bad; and  
*procher éloigner rendre* f. pl.  
 almost always (impossible to be known again.)  
*quasi méconnaissable*

## OF THE PARTICIPLE PAST.

We have seen in the conjugations that the participle past has various terminations, as *aimé, fini, reçu, ouvert, dissous*, etc.

This participle either agrees with its subject, or its regimen.

*Agreement of the Participle Past with its Subject.*

**Rule I.**—The participle past, when it is accompanied by the auxiliary verb *être*, agrees with its subject in gender and number; that is, we add to it *e*, if the subject be feminine, and *s*, if it be in the plural.

## EXAMPLES.

<i>mon frère est tombé</i>	my brother is fallen down
<i>mes frères sont tombés</i>	my brothers are fallen down
<i>ma sœur est tombée</i>	my sister is fallen down
<i>mes sœurs sont tombées</i>	my sisters are fallen down
<i>la nuit sera bientôt passée</i>	the night will soon be over
<i>les spectacles sont fréquentés</i>	the theatres are frequented
<i>cette fleur est fort recherchée</i>	this flower is much sought after
<i>ils sont fort estimés</i>	they are very much esteemed

*Observation.*

In the compound tenses of reflective verbs, the participle agrees with the regimen, and not with the subject. In this sentence, *je me suis promenée*, *promenée* agrees with the regimen *me* if relating to a female; but in this, *Lucrèce s'est donné la mort*, the participle *donné* takes no gender, because *se* is

for *à soi*; in this case, as it will be seen hereafter, the participle takes neither gender nor number owing to its being indirect.

## EXERCISE.

Fire arms were not known to the ancients. Ishmael,  
 art. *arme à feu* f. pl. ind.-4 *connu de* *Ismaël*  
 the son of Abraham, is known among the Arabs, as the man from  
 \* *parmi* *Arabe* *celui*  
 whom they are sprung, and circumcision has remained (with  
*sortir* art. f. *être demeuré leur*  
 them) as the mark of their origin. Heaven is that permanent  
 f. art. — 2  
 city, wherein the just are to be received after this life. In  
*citée* f. 1 *où* pl. *devoir* \* *après* *de*  
 Abraham's time, the threatenings of the true God were dreaded  
 2 art. 1 *menace* f. pl. ind.-2 *redouté*  
 by Pharaoh, king of Egypt; but, in the time of Moses, all the  
*Pharaon* *Moïse*  
 nations were perverted, and the world, which God had made to  
 f. pl. *perversi* *pour*  
 manifest his power, was become a temple of idols. That  
*puissance* f. *devenu*  
 dreadful crisis, which threatened the state with instant destruc-  
*crise* f. ind.-2 *de prochain* 2 f. 1  
 tion was happily soon over. She is come to bring us all  
*heureusement* *passé* \*  
 kinds of refreshments. Sciences have always been pro-  
*sorte* f. pl. *rafraîchissement* art. f. pl. *pro-*  
 tected by enlightened governments.  
*tégé* art. *éclairé* 2 1

**Rule II.**—The participle past, when it follows the verb *avoir*, never agrees with its subject.

## EXAMPLES.

<i>mon frère a écrit</i>	my brother has written
<i>mes frères ont écrit</i>	my brothers have written
<i>ma sœur a écrit</i>	my sister has written
<i>mes sœurs ont écrit</i>	my sisters have written
<i>les Amazones ont acquis de la célébrité</i>	the Amazons have acquired celebrity
<i>j'ai contraint les soldats à marcher</i>	I have forced the soldiers to march

### Observations.

The participle *été* is the only one, in the French language, that never varies. We say *il* or *elle a été*, he or she has been; *ils* or *elles ont été*, they have been.

N. B.—The same observation may apply to neuter verbs which are conjugated with *avoir* in their compound tenses, as *il* or *elle a dormi*, he or she has slept; *ils* or *elles ont nui*, they have annoyed.

#### EXERCISE.

The Romans successively triumphed over the most warlike  
*Romain successivement ind.-4 de belliqueux 2*  
 nations. Lampridius relates that Adrian erected to Jesus  
*1 Adrien élever ind.-6*  
 Christ some temples, which (were still to be seen) in his  
*de art. en encore 2 voir ind.-2 1 de*  
 time. Happy those princes who have never (made use) of their  
*\* art. user*  
 power but to do good! We have spent the whole day in  
*pouvoir que pour art. 2 1 journée f. à*  
 tormenting ourselves. One has seldom seen a great stock of  
*inf.-1 2 nous 1 rarement fonds m.*  
 good sense in a man of imagination. The errors of Descartes proved  
*sens à — \**  
 very useful to Newton.  
*beaucoup servir ind.-4 —*

### Agreement of the Participle Past with its Regimen.

**Rule I.**—The participle past always agrees with its regimen direct, when that regimen is placed before the participle, whether the auxiliary verb that accompanies it be *avoir* or *être*.

#### EXAMPLES.

<i>les écoliers que j'ai eus ont fait de</i>	the pupils whom I have had have
<i>grands progrès</i>	made a rapid progress
<i>Lucrèce s'est tuée</i>	Lucretia has killed herself
<i>j'ai renvoyé les livres que vous</i>	I have sent back the books which
<i>m'aviez prêtés</i>	you had lent me

*que de soins je me suis donnés*  
*quelle affaire avez-vous entreprise ?*

*quand la race de Cain se fut multipliée*

*ces yeux que n'ont émus ni soupirs ni terreur*

*le dieu Mercure est un de ceux que les anciens ont le plus multipliés*

what pains I have taken  
 what business have you undertaken ?

when the race of Cain had multiplied

those eyes which neither sighs or terror have moved

the god Mercury is one of those whom the ancients have multiplied the most

*Observation.*—The regimen put before the participle is, in general, one of these pronouns, *que, me, te, se, le, la, les, nous* and *vous* ; but it is sometimes a noun joined to the pronoun *quel*, or preceded by the word of quantity *que*, as may be seen in the before-mentioned examples.

## EXERCISE.

All the letters which I have *received*, confirm that important  
 f. pl. *confirmer* 2  
 news. The agitated life which I have *led* till now, makes  
 1 *agité* 2 f. 1 *mener jusqu'à présent* 2  
 me sigh for retirement. The difficulties which the aca-  
 1 *soupirer après art. retraite* f. f. pl.  
 demies (have proposed to one another) do not seem easy to (be  
*se fuire* ind.-4 *paraître aisé*  
 resolved). The sciences which you have *studied*, (will prove) infi-  
*résoudre* f. pl. *être* 2  
 nitely useful (to you). The death which Lucretia gave herself  
 3 4 \* 1 f. *se donner* ind.-4  
 has (made her immortal). The cities which those nations have  
*la immortaliser* ind.-4 f. pl. *peuple*  
 (built to themselves) are but a heap of huts. The persons  
*se bâtir ne que amas chaumière* f. pl.  
 whom you have *instructed* appear to me possessed of reason and  
*plein* pr.  
 taste. Nothing can equal the ardour of the troops which I have  
*égaler* f. pl.  
*seen* (setting off). The chimeras which she has *got* in her head,  
 inf.-1 *chimère* f. pl. *se mettre* \* art.



(are beyond) all belief. What steps have I not taken!  
*passer croyance f. démarche f. pl. faire*  
 What fortunes has not this revolution *overthrown*! What tears has  
*f. pl. 2 — f. l renverser que de f. pl. 2*  
 she not *shed*; what sighs has she not *heaved*! The Amazons  
*3 l verser m. pl. pousser f. pl.*  
*made* themselves famous by their courage. The city of London has  
*se rendre ind.-4 célèbre — f.*  
 (*made* itself), by its commerce, the metropolis of the universe. I  
*devenir — m.*  
 have *thought* her agitated by the furies. This day is one of those  
*croire m. pl.*  
 which they have *consecrated* to tears. The language in which  
*consacrer art. langue f. \**  
 Cicero and Virgil have *written*, will last in their works. I could  
*Ciceron vivre par \**  
 have wished to avoid those details, but I *thought*  
*vouloir \* éviter d'entrer dans croire ind.-4*  
 them necessary. The tribunes demanded of Clodius the execution  
*tribun m. pl. ind.-3 à —*  
 of the promise which the consul Valerius had *given* them.  
*leur*

**Rule II.**—The participle past never agrees with its regimen indirect, nor with its regimen direct, if that regimen is placed after it.

#### EXAMPLES.

<i>la lettre dont je vous ai parlé</i>	the letter which I have mentioned to you
<i>la perte et les profits auxquels il a participé</i>	the loss and profits in which he has participated
<i>les académies se sont fait des objections</i>	the academies have proposed objections to one another
<i>vous avez instruit ces personnes à dessiner</i>	you have taught these persons to draw
<i>Lucrèce s'est donné la mort</i>	Lucretia has put herself to death

**Observation.**—We have in French about 600 verbs which have no regimen direct, 550 of which are conjugated with the auxiliary verb *avoir*.

## EXERCISE.

The persons whose visit you had *announced* to me, are not  
 1 art. f.-5 2 4 3  
*come.* Men built cities. The Amazons *acquired*  
 art. *se bâtir* ind.-4 de art. ind.-4  
 great celebrity. I have *forced* the soldiers to march. That  
*beaucoup de* = *contraindre*  
 woman has *given* herself fine gowns. Letters and writing  
*se donner de* art. 4 art. *écriture* 5  
 were *invented* to represent speech. She has *cut* two  
 on 1 a 2 3 *pour peindre* art. *se couper*  
 (of her) fingers. Titus had *made* his wife mistress of his  
 \* *doigt* m. pl. *rendre*  
 riches. I have *given* myself a great deal of trouble. Com-  
 bien \* bien art. *peine* f. art.  
 merce has *made* this city flourishing. They have *appointed* them-  
 m. *rendre* f. *florissant* *se donner*  
 selves a *rendezvous*.  
 \*

**Rule III.**—The participle past takes neither gender nor number, either when the participle and the auxiliary verb to which it is joined are used impersonally, or when that participle is followed by a verb, which governs the nouns or pronouns preceding it.

## EXAMPLES.

<i>les chaleurs excessives qu'il a fait</i>	the excessive heats which we
<i>cet été ont beaucoup nui à la</i>	have had this summer, have
<i>récolte</i>	done great injury to the har- vest
<i>quelle fâcheuse aventure vous est-il</i>	what unpleasant adventure have
<i>a rivé?</i>	you met with?
<i>la maison que j'ai fait bâtir</i>	the house which I have ordered to be built
<i>imitez les vertus que vous avez en-</i>	imitate the virtues which you have
<i>tendu louer</i>	heard praised
<i>les mathématiques que vous n'avez</i>	the mathematics which you would
<i>pas voulu que j'étudiasse</i>	not permit me to study
<i>elle s'est laissé séduire</i>	she has suffered herself to be seduced

*Observations.*

To make a right application of the second part of

this rule, we ought to examine whether we can put the regimen immediately after the participle. As we cannot say: *j'ai fait la maison, vous avez entendu les vertus, vous n'avez pas voulu les mathématiques*, it follows that the regimen belongs to the second verb. Sometimes, however, the regimen may relate either to the participle, or to the verb, according to the meaning of the speaker. For instance, we ought to say *je l'ai vu peindre*, meaning I saw her picture drawn, and *je l'ai vue peindre*, meaning, I saw her painting.

Sometimes it happens too, that in sentences which are almost the same, the regimen in one belongs to the participle, and in the other to the following verb; for instance, we ought to answer this question, *avez-vous entendu chanter la nouvelle actrice?* Have you heard the new actress sing? *Oui, je l'ai entendue chanter*, yes, I have; but this question, *avez-vous entendu chanter la nouvelle ariette?* Have you heard the new song? must be answered, *oui, je l'ai entendu chanter*, yes, I have.

## EXERCISE.

The great changes which (have taken place) in administration, have astonished many people. The heavy rains  
*changement y avoir ind.-1 art.*  
 — *bien des personne grand pluie f. pl*  
 which we have had in the spring, have been the cause of many  
 \* *il faire ind.-4*  
 diseases. The scarcity which there was last winter, has  
*maladie f. pl. disette f. ind.-4 art. dernier 2 1*  
 afforded the opportunity of doing much good. What news have  
*donner occasion inf.-1 bien être il*  
 come to you? The scholars whom you taught to read, have made  
*venu ind.-4 de*  
 great progress. The figures which you have learned to draw  
*apprendre dessiner*  
 are of great beauty. We ought never to swerve from the  
*un = falloir ind.-1 \* s'éloigner*

good path which we have *begun* to pursue. The measures  
*route f. on suivre mesure f. pl.*  
 which you *advised* me to adopt have not succeeded. The  
*conseiller ind.-4 de prendre*  
 rule which I have *begun* to explain seems to me very easy to  
*règle f. expliquer à*  
 be understood. You see that I have not been mistaken on the  
*\* saisir se tromper ind.-4*  
 affairs which I had *foreseen* you would have in hand. How very  
*que \* \* combien*  
 few ships have been built in England within these fifteen years.  
*peu de se construire ind.-4 depuis \**

## CHAPTER VI.

## OF PREPOSITIONS.

We have seen, in giving the definition of the preposition (p. 290), that its chief use was to put into a state of relation the two terms between which stands the preposition.

In this chapter we will consider the prepositions relatively to their government, their use with the article, and their repetition before substantives.

## § I.

*Of the Government of Prepositions.*

Some prepositions govern nouns without the help of another preposition, as

*devant la maison*  
*hormis son frère*  
*sans son épée*

before the house  
 except his brother  
 without his sword

Others govern the nouns with the help of the preposition *de*, as

*près de la maison*  
*à l'insu de son frère*  
*au-dessus du pont*

near the house  
 unknown to his brother  
 above the bridge

These four, *jusque, par rapport, quant, and sauf*, govern the preposition *à*, as

*jusqu'au mois prochain*  
*quant à moi*

till the next month  
as for me

Practice alone can teach these different regimens.

*Rule.*—A noun may be governed by two prepositions, provided they do not require different regimens; we may say

<i>celui qui écrit selon les circonstances</i>	he who writes according to cir-
<i>pour et contre un parti, est un</i>	cumstances, both for and
<i>homme méprisable</i>	against a party, is a very con-
	temptible man

but it would be wrong to say

*celui qui écrit en faveur et contre un parti, etc.*

because *en faveur* requires the preposition *de*

*Rule.*—Prepositions which, with their regimen, express a circumstance, are generally placed as nearly as possible to the word to which that circumstance relates.

#### EXAMPLES.

<i>on voit des personnes qui, avec</i>	we see persons who, with a great
<i>beaucoup d'esprit, commettent</i>	deal of wit, commit very great
<i>de très-grandes fautes</i>	faults
<i>j'ai envoyé à la poste les lettres que</i>	I have sent to the post-office the
<i>vous avez écrites</i>	letters which you have written
<i>croyez-vous pouvoir ramener par</i>	do you think you can reclaim, by
<i>la douceur ces esprits égarés?</i>	gentleness, those mistaken
	people?

If we change the place of these prepositions, we shall find that the sentences will become equivocal.

#### EXERCISE.

I was near the (Royal Exchange) when that poor man	fell
ind.-2	<i>Bourse f. tomber ind.-3</i>
senseless on the ground. Did you not appear before the	
<i>pavé m. * 3 ne l pas 4 paraître inf.-3 2</i>	
magistrates a fortnight ago? You are quite mis-	
<i>y avoir quinze jours imper. * grandement se</i>	



taken. Truly, you mean that I labour under  
*se tromper ind.-1* *vouloir dire* *on m'avoir ind.-1 induire*  
 a mistake; yes, Sir. I am very happy to hear it; as for  
*en erreur inf.-3* *de apprendre le quant à*  
 me, I am not so proud, and a little more candid, therefore, I will tell  
*fier* *sincère*  
 you confidentially, that my case has been put off till the next  
*affaire f.* *renvoyer inf.-3 à* 2  
 month. What do you think of our Voltaire? I believe he was  
 1 *que ce ind.-2*  
 a very learned, but contemptible author. Why? Because he  
 1 3 *très* 2  
 wrote both for and against religion. Then it is here the  
*écrire ind.-4* \* *art.*  
 case to say, that a man however learned he may be, sometimes com-  
*de*  
 mits very great errors. A misguided child would sooner be brought  
*de* *f.* 2 1 2 *rentrer* 1  
 back to his duty by lenient than by harsh means.  
*dans* \* *art. m.* *art douceur f.* *art. rigueur f.* \*

## § II.

*The Use of the Article with Prepositions.*

Some prepositions require the article before their regimen; others do not; and others again, sometimes admit, sometimes reject it.

*Rule I.*—When the following prepositions are followed by a substantive, they generally require the article after them

<i>avant</i>	<i>depuis</i>	<i>envers</i>	<i>nonobstant</i>	<i>selon</i>
<i>après</i>	<i>devant</i>	<i>excepté</i>	<i>parmi</i>	<i>suivant</i>
<i>chez</i>	<i>derrière</i>	<i>hors</i>	<i>pendant</i>	<i>touchant</i>
<i>dans</i>	<i>durant</i>	<i>hormis</i>	<i>pour</i>	<i>vers</i>

<i>avant l'aurore</i>	<i>chez le prince</i>	<i>envers les pauvres</i>
<i>après la promenade</i>	<i>dans la maison</i>	<i>devant l'église, etc.</i>

There are a few exceptions, as

<i>avant terme</i>	<i>avant dîner</i>	<i>pour lit une paille</i>
<i>avant midi</i>	<i>après dîner</i>	<i>depuis minuit, etc.</i>

*Rule II.*—A noun governed by the preposition *en*, is not, in general, preceded by the article, as

*en ville, en campagne, en extase, en songe, en pièces, etc.*

*Remark.*—*L'armée est entrée en campagne*, means the army has taken the field; but *Mr. N. est allé à la campagne*, means Mr. N. is gone into the country.

*Rule III.*—These eleven prepositions, *à, de, avec, contre, entre, malgré, outre, par, pour, sur, sans*, sometimes admit, sometimes reject the article before their regimen.

If we say with the article, in a definite sense :

*jouer sur le velours*

*St. Paul veut de la subordination entre la femme et le mari sans les passions où serait le mérite?*

we say without the article, in an indefinite sense :

*être sur pied ; un peu de façons ne gâte rien entre mari et femme vivre sans passions, c'est vivre sans plaisirs et sans peines*

#### EXERCISE.

I am sorry to say that I shall not have time to come and  
*de vous dire art. de \**  
 see you before the latter end of the next week. Indeed,  
 2 1 *dernier jour pl. pr. art. 2 f. 1*  
 you must be very much engaged. Pray  
 2 *falloir que l imper. subj.-1 bien \* occuper inf.-3 je vous prie 3*  
 tell me how you spend your time in the country? I go to bed  
 1 2 *passer à f. aller se coucher*  
 early, and get up before day-break, then I have a good run, and  
*se lever alors faire course f.*  
 after my walk, I come home, where I eat a hearty break-  
*ma f. revenir à art. maison f. faire excellent*  
 fast. And after your breakfast? I never take any thing else  
 m. 1 *ne prendre \* 2 1*  
 before noon, and wait patiently till dinner time. And  
*pro. attendre jusqu'au \**

after dinner, do you go out again? I take a ride, and sometimes  
*ressortir monter à cheval*  
 I come to town, where I have the pleasure of seeing you.  
*aller en de inf -l*

### *Repetition of the Prepositions.*

**Rule I.**—The prepositions *de*, *à*, *en*, and some other monosyllable prepositions, must be repeated before all the nouns which they govern, as

<i>voyons qui l'emportera de vous, de lui, ou de moi</i>	let us see which of us will excel, you, he, or I
<i>elle a de l'honnêteté, de la douceur, des grâces, et de l'esprit</i>	she has politeness, sweetness, grace, and abilities
<i>la loi, que Dieu a gravée au fond de mon cœur, m'instruit de tout ce que je dois à l'auteur de mon être, au prochain, à moi-même</i>	the law which God has deeply engraven on my heart, instructs me in every thing I owe to the author of my being, to my neighbour, and to myself
<i>en Asie, en Europe, en Afrique, et jusqu'en Amérique, on trouve le même préjugé</i>	in Asia, in Europe, in Africa, and even in America, we find the same prejudice

**Rule II.**—The other prepositions, especially those of two syllables, are generally repeated before nouns which have meanings totally different; but not in general, before nouns, that are nearly synonymous.

#### EXAMPLES.

<i>rien n'est moins selon Dieu et selon le monde</i>	nothing is less according to God and according to the world
<i>cette action est contre l'honneur et contre toute espèce de principes</i>	that action is contrary to honour, and to every kind of principle

But we ought to say

<i>il perd sa jeunesse dans la mollesse et la volupté</i>	he wastes his youth in effeminacy and pleasure
<i>notre loi ne condamne personne sans l'avoir entendu et examiné</i>	our laws condemn nobody without having heard and examined him

#### EXERCISE.

The eastern question which was laid before  
 1 d'orient 3 — f. 2 s'agiter pres. ind. comp. with to be

tween Mehemet Ali, the Pacha of Egypt, and the great Sultan of  
 Constantinople, was of so serious a nature, that it has induced  
 the four powers, viz.: England, Russia, Austria, and  
 Prussia, to sign between (themselves) the famous treaty of July, in  
 order to check the ambition of the Turkish governor. I was  
 afraid (it would have kindled) a general war, not only  
 in Europe, but also in Asia, Africa, and perhaps in America.  
 The present Sultanness is said to have politeness,  
 sweetness, grace, and abilities. Could you  
 believe it, any crowned head is always (every thing);  
 it is lovely, beautiful, amiable, wonderful, and often against truth,  
 justice, and equity, it unites all the good qualities. Such is the  
 world. (In my estimation) (there are a good many) who far  
 from acting according to God and their conscience, act always  
 contrary to honour, and to every kind of principle.

## CHAPTER VII.

### OF THE ADVERBS.

#### *Place of Adverbs.*

*Rule I.*—With the simple tenses, the adverb is generally placed after the verb, and with the com-

pound tenses, between the auxiliary and the participle.

## EXAMPLES.

<i>l'homme le plus éclairé est ordinaire-</i>	the man who is most learned is
<i>ment celui qui pense le plus</i>	generally he who thinks most
<i>modestement de lui-même</i>	modestly of himself
<i>avez-vous jamais vu un pédant plus</i>	have you ever seen a pedant more
<i>absurde et plus vain ?</i>	absurd and more vain ?

Compound adverbs, and adverbial expressions are placed always after the verb, as

<i>c'est à la mode</i>	that is fashionable
<i>il a agi avec prudence</i>	he has acted prudently

Adverbs denoting time in an indeterminate manner, are likewise placed after the verb.

## EXAMPLES.

<i>il eût fallu se lever plus matin</i>	it would have been necessary to rise earlier
<i>on a vu cela autrefois</i>	that has been seen formerly

*Exceptions.*

I. Adverbs of order, and those which express a determinate time, are placed either before or after the verb.

## EXAMPLES.

<i>nous devons premièrement faire</i>	we ought first, to do our duty ;
<i>notre devoir ; secondement,</i>	secondly, enjoy lawful pleasures
<i>chercher les plaisirs permis</i>	
<i>aujourd'hui il fait beau ; il pleuvra</i>	to-day, it is fine ; it will rain per-
<i>peut-être demain</i>	haps to-morrow

2. The adverbs *comment*, *où*, *d'où*, *par où*, *combien*, *pourquoi*, *quand*, are always placed before the verb which they modify.

## EXAMPLES.

<i>comment vous portez-vous ?</i>	how do you do ?
<i>où allez-vous ?</i>	whither are you going ?
<i>il ne sait comment s'y prendre</i>	he does not know how to set about it



**Rule II.**—When an adverb modifies an adjective, it is placed before that adjective.

## EXAMPLE.

*c'est une femme fort belle, très-sensible, et infiniment sage* she is a woman very beautiful, of great sensibility, and infinitely prudent

**Rule III.**—Adverbs of quantity and comparison, and the three adverbs of time, *souvent*, *toujours*, *jamais*, are placed before the other adverbs.

## EXAMPLES.

<i>si poliment, fort poliment</i>	so politely, very politely
<i>très-heureusement</i>	very happily
<i>le plus adroitement</i>	the most skilfully
<i>ils ne seront jamais étroitement unis</i>	they never will be intimately united
<i>ils sont toujours ensemble</i>	they are always together
<i>c'est souvent à l'improviste qu'il arrive</i>	he often comes unexpectedly

*Souvent* may, however, be preceded by an adverb of quantity or comparison, as *si souvent*, *assez souvent*, *fort souvent*, *plus souvent*, *moins souvent*, *trop souvent*.

**Remark.**—When adverbs of quantity and comparison meet together in a sentence, the following is the order which custom has established.

<i>si peu</i>	<i>bien peu</i>	<i>beaucoup* trop</i>	<i>tant mieux</i>
<i>trop peu</i>	<i>bien plus</i>	<i>beaucoup plus</i>	<i>tant pis</i>
<i>très peu</i>	<i>bien davantage</i>	<i>beaucoup moins</i>	etc.

When *bien* is before another adverb, it means very, much, etc. as in the preceding and following examples.

<i>bien assez</i>	quite enough	<i>frapper bien fort</i>	strike very hard
<i>bien moins</i>	much less	<i>bien tard</i>	very late

\* *Beaucoup* is not susceptible of being modified by any adverb preceding, thus *très beaucoup*, *trop beaucoup*, etc. is never said.

but when it is placed after the adverb, it signifies well, as

<i>assez bien</i>	pretty well		<i>fort bien</i>	very well
<i>moins bien</i>	not so well		<i>aussi bien</i>	as well

The above rules have been sufficiently exemplified in page 305.

## EXERCISE.

Whosoever (is not aware of) his own ignorance, ought to  
*ne pas reconnaître* \* — f. *devoir cond.-1*  
 go to school again. Have you not always some non-  
*retourner à art. m.* \* *quelque ni ai-*  
 sense or other to talk about. Oh! I see, sir, that truth  
*serie f. 2* \* *nouveau 1 conter* art. f. 2  
 perhaps offends you, (if such is the case) I really do  
*1 blesser 3 s'il en est ainsi 1 sincèrement 5* \* *en 3*  
 beg your pardon, but before parting, allow me to  
*demande 4 bien 2 — 6 de nous séparer de*  
 tell you, that I have never met in my life a more absurd,  
*2 1 rencontrer inf.-3 de f. 1 — e 3*  
 vain, and conceited pedagogue than the individual whom I  
 adv. — adv. *suffisant — 2 que — auquel*  
 am addressing at this moment. Begone, and never let  
*s'adresser ind.-1 dans — m. se retirer impera. ne jamais*  
 me see your face again. Between you and me, my good  
*revoir subj.-1* \* \*  
 friend, a quarrel should be quite out of fashion, (it was not)  
 f. *saison f. n'en être pas ind.-2*  
 so formerly in dark ages, but now at (this present state)  
*ces temps de barbarie aujourd'hui au centre*  
 of an enlightened civilisation, especially in this country, a challenge  
*2 — f. 1 3*  
 might be dangerously proposed, and if accepted (very  
*y avoir du danger 1 cond.-1 de inf.-1 2 avoir lieu ind.-2*  
 likely attended by very) unpleasant consequences; for  
*en pouvoir être cond.-1 2 fatal 3 art. suite f. pl. 1 par*  
 instance, look at the Lord C— and the poor Captain T—: but  
*exemple voir* \* *capitaine aussi*  
 I most earnestly hope that nothing of the kind will happen  
*bien sincèrement désirer* \* *semblable* \* *n'arriver subj.-1*  
 between you and me: till now, we have been together on the most  
*dans*

friendly terms, and I trust we shall ever continue so  
*étroit intimité f. espérer que toujours*  
 love each other like two brothers. Farewell.  
*s'aimer*

## CHAPTER VIII.

### OF THE CONJUNCTIONS.

#### *Government of Conjunctions.*

The conjunctions which unite sentences to one another, are followed, either by the infinitive, the indicative, or the subjunctive.

Conjunctions followed by an infinitive, are first, those which are distinct from prepositions only, because they are followed by a verb, as *il faut se reposer après avoir travaillé*, one ought to rest after having laboured. Secondly, those which have the preposition *de* after them, as *je travaille afin de vous surpasser*, I work that I may surpass you.

#### EXERCISE.

They were going to spend a few days in town, only  
*ne \* ind.-2 \* passer \* quelques à art. que*  
 that they might find themselves with more pleasure in  
*pour \* \* se retrouver inf.-1 de art.*  
 their charming solitude. Many persons work only (*in order to*)  
*ne que afin de*  
 acquire consideration and riches; but the honest  
*de art. — pr. art. 2 et*  
 sensible man spends so much time in study, only to be  
*ne employer tant de à art. que pour*  
 useful to his fellow-creatures. I (shall make known) to you the  
*semblables dévoiler*  
 plot which your enemies have laid in darkness, *in order*  
*trame f. ourdir art. ténèbres f. pl.*  
 to warn you against their artifices.  
*prémunir*

*With the Indicative Mood.*

Those that govern the indicative are: *bien entendu que, à condition que, à la charge que, de même que, ainsi que, aussi bien que, autant que, non plus que, outre que, parce que, attendu que, vu que, puisque, lorsque, pendant que, tandis que, durant que, tant que, peut-être que*, to which may be added *comme, comme-si, quand, pourquoi*, etc. These conjunctions are followed by the indicative, because the principal sentence which they are uniting with the incidental one, expresses the affirmation in a direct, positive, and independent manner.

*Observation.*—There are six conjunctions the use of which varies according to the meaning expressed by the principal sentence, viz. *si non que, si ce n'est que, de sorte que, en sorte que, tellement que, de manière que*. We say *je ne lui ai répondu autre chose, si non que j'avais exécuté ses ordres*, I made him no other answer, but that I had executed his orders; because the first verb expresses a positive affirmation. But we ought to say, *je ne veux autre chose, si non que vous travailliez avec plus d'ardeur*, I desire nothing else, but that you should work with greater ardour.

N. B.—In the first sentence *j'ai répondu* expresses a positive affirmation, and in the second, *je veux* expresses a command or desire.

## EXERCISE.

When you have a more extended knowledge of geometry and  
ind. -7 2 art. *géométrie f.*  
algebra, I shall give you a few lessons on astronomy and  
pr. art. *algèbre f.* \* *quelque de astronomie*  
optics. Form your mind, heart, and taste, while you  
pr. *optique* pron. pron.  
are still young. Do not keep truth captive, though you  
*encore* *retenir* art. *quand*  
s 2

should (draw upon you) a cloud of enemies. I will give  
*devoir cond.-1 s'attirer nuée f.*

you this fine picture upon condition that you will keep it as a  
*tableau m. à — conserver*

testimony of my friendship.  
*témoignage m.*

The conjunctions which govern the subjunctive are *soit que, sans que, quoique, jusqu'à ce que, encore que, à moins que, pourvu que, supposé que, au cas que, avant que, non pas que, afin que, de peur que, de crainte que*, and a few others. They are followed by the subjunctive because they always follow a principal sentence implying doubt, wish, ignorance.

## EXERCISE.

You know too well the value of time, to make  
*connaître prix m. art. pour que être 2*  
 it necessary to tell you to (make a good use of it.) Study only  
*il 1 de de bien employer*  
 great models, lest those which are but middling should  
*art. de peur que \* médiocre ne*  
 spoil your taste, before it be entirely formed. I (make not  
*gâter subj.-1 ne*  
 the least doubt) that your method will succeed, provided it be  
*douter nullement f. ne \* subj.-1 f.*  
 well known. Several phenomena of nature are easy (to be  
*art. (by the*  
 explained), supposing the principle of universal gravitation to  
*active) art. 2 f. 1 \**  
 be true.  
*subj.-1*



## PART III.

## PARTICULAR OR IDIOMATICAL SYNTAX

OF

## THE DIFFERENT PARTS OF SPEECH.

IN this third part, the Particular Syntax, the learner being supposed to have thoroughly understood the two foregoing ones, will find very little assistance in the following exercises; therefore, we should advise him to pay more and more attention to his grammatical rules, and now and then, when he meets with some difficulties, to make use of a good *French and English Dictionary*.

## CHAPTER I.

## OF THE SUBSTANTIVE.

The substantive has three functions in the discourse; it is in subject, apostrophe, or regimen.

The substantive is in subject, whenever it is that of which something is affirmed. When we say *l'oiseau vole*, the bird flies; *le lion ne vole pas*, the lion does not fly; the substantives *oiseau* and *lion* are subjects, because it is affirmed of the first that it flies, and of the second that it does not fly.

It is to the substantive in subject that every thing relates in the sentence. In this : *un homme juste et ferme n'est ébranlé ni par les clameurs d'une populace injuste, ni par les menaces d'un fier tyran ; quand même le monde brisé s'écroulerait, il en serait frappé, mais non pas ému*, the adjectives *juste* and *ferme* modify the substantive subject *homme*, and all the rest modify *un homme juste et ferme*.

## EXERCISE.

1. A king, who is inaccessible to men, is inaccessible to truth also, and passes his life in a savage (2) inhuman (3) grandeur (1) ; as he is continually afraid of being imposed upon, he always unavoidably is and deserves to be so ; besides, he is at the mercy of slanderers and tale-bearers, a base malicious tribe who feed upon venom, and invent evil rather than cease to injure.

2. The good which a man does is never lost ; if men forget it, the gods remember and reward it.

(1.) Also, *le aussi* ; inhuman, *et farouche* ; as he is afraid, *craignant* ; being imposed upon, *être trompé* ; is, *le être* ; to, *de* ; so, *le* ; besides, *de plus* ; tale-bearers, *rapporteur* ; tribe, *nation* ; feed upon, *se nourrir de* ; to injure, *de nuire*.

(2.) A man, *on* ; remember, *s'en souvenir*.

The substantive is in apostrophe whenever it is the person or thing addressed to, as *rois, peuples, terre, mer, et vous cieux, écoutez-moi !* In this sentence, the substantives *rois, peuples, terre, mer, and cieux*, are in apostrophe.

*Observation.*—It is only in a strongly marked oratorical impulse that the speech is directed to inanimate beings.

## EXAMPLE OF A BEAUTIFUL APOSTROPHE.

O Hippias ! Hippias ! I shall never see thee again ! O my dear Hippias ! it is I, cruel and relentless, who taught thee to despise death. Cruel Gods ! ye prolonged my life only that I might see the death of Hippias ! O my dear child, whom I had brought up with so much care, I shall see thee no more. O dear shade ! call me to the banks of the Styx ; the light grows hateful to me ; it is thou only, my dear Hippias, whom I wish to see again. Hippias ! Hippias ! O my dear Hippias ! all I now live for is to pay my last duty to thy ashes.

Never, *ne plus*; again \*, and \* relentless, *moi impitoyable*; taught, *apprendre* ind.-4; prolonged, *prolonger* ind.-1; only that I, etc., *pour me faire*; brought up, *nourrir*, ind.-4; with so, etc., *et qui me coûter* ind.-4; shade, *ombre*; banks, *rive*; grows hateful, *être odieux*; all I..is to, *ne vivre que pour*; pay, *rendre*; ashes, *cendre*.

The substantive is in regimen when it is governed by another word; now a substantive may be governed either by another substantive, by an adjective, by a verb, or by a preposition, as *la loi de Dieu*, the law of God; *utile à l'homme*, useful to man; *aimer son prochain*, to love one's neighbour; *chez son père*, at his father's.

N.B.—We shall speak, in its proper place, of the regimen of adjectives, verbs, and prepositions, and confine ourselves here to what relates to the substantive.

In French, a substantive cannot be governed by another substantive, but by the help of a preposition. This preposition is generally *de*, as *la difficulté de l'entreprise*, the difficulty of the undertaking; but sometimes also, *à* and *pour* are made use of, as *l'abandon à ses passions*, the giving way to one's passions; *le goût pour le plaisir*, propensity for pleasure.

*General Rule.*—Of two substantives, of which the one is governing and the other governed, it is the governing one that generally goes before the other.

## EXAMPLE.

<p>la beauté des sentimens, la violence des passions, la grandeur des évènements, et les succès miraculeux des grandes épées des héros, tout cela m'entraîne comme une petite fille</p>	<p>the beauty of sentiments, the violence of passions, the grandeur of events, and the prodigious successes of the great swords of heroes, all this transports me like a little girl</p>
---	--

*Observation.*—We shall, in the next chapter, mention those cases in which this order is inverted; we shall only observe here that this same order is

not followed in English in two instances; first, when two substantives are joined by an *s* and an apostrophe, placed after the first, thus 's, as the king's palace; secondly, when the two substantives form a compound word, as silk-stockings.

## EXERCISE.

1. *The plants* of the gardens, *the animals* of the forest, *the minerals* of the earth, the *meteors* of the sky, must all concur to store the mind with inexhaustible 2 variety!

2. Nothing was heard but *the warbling* of birds or the *soft breath* of the zephyrs sporting in *the branches* of the trees, or the *murmur* of a lucid 2 rill 1, falling from the rocks, or *the songs* of the young swains who attended Apollo.

3. A smiling boy was at the same time caressing a lap-dog, which is his *mother's favourite* because it pleases the child.

4. There are several *gold and silver mines* in this beautiful country, but the inhabitants, plain, and happy in their plainness, do not even deign to reckon gold and silver among their riches.

(1.) Must, *devoir*; concur, *concourir à*; store with, *enrichir par*; inexhaustible, *inépuisable*.

(2.) Nothing..but, *on ne plus que*; breath, *haleine*; sporting (which sported), *se jouer* ind. 3; branches, *rameaux*; lucid rill, *eau claire*; falling (which fell); swains, *berger*; attended, *suivre* ind.-2.

(3.) Boy, *enfant*; smiling, *d'un air riant*; was caressing, *caresser* ind.-2; lap-dog, *bichon*; pleases, *amuser*.

(4.) There are, *y avoir*; plain, *simple*; plainness, *simplicité*; deign, *daigner*; to \* reckon, *compter*; among, *parmi*.

## CHAPTER II.

## OF THE ARTICLE.

We have already established as a general rule, that the article always agrees in gender and number with the substantive which it precedes. We shall here give two more.

*General Rules.*

1. In French the article always agrees in gender and number with the substantive to which it belongs.

2. When the article is used, it ought to be repeated before every one of the substantives, whether in subject or in regimen.

## EXAMPLES.

l'esprit, la grâce, et la beauté <i>nous captivent</i>	wit, grace, and beauty captivate us
<i>l'ignorance est la mère de l'erreur,</i> de l'admiration, et des pré- ventions <i>de toute espèce</i>	ignorance is the mother of error. admiration, and prejudices of all kinds

## EXERCISE.

1. *Innocence of manners, sincerity, obedience, and a horror of vice, inhabit this happy region.*

2. *The silence of the night, the calmness of the sea, the trembling light of the moon shed on the surface of the water, and the dusky azure of the sky, besprinkled with glittering stars, served to heighten the beauty of the scene.*

(1.) Manners, *mœurs*; a \* art.; region, *pays*.

(2.) Trembling, *tremblant*; shed on, *répandu sur*; dusky, *sombre*; besprinkled with, *parsemé de*; heighten, *rehausser*; scene, *spectacle*.

3. The place of the article, every time it is used, is always before the substantives, so that if they be preceded by an adjective, even modified by an adverb, it ought to be placed at the head, but nevertheless, after the prepositions, if there be any.

## EXAMPLES.

la plus riche héritière <i>ne fait pas</i> <i>toujours</i> la plus aimable femme	the richest heiress does not al- ways make the most amiable wife
dans les beaux jours de la litté- rature Française, <i>on respectait</i> <i>également</i> la religion et le roi	in the bright days of French lite- rature, religion and the king were equally respected

*Exception.*—The adjective *tout*, and these qualities, *monsieur, madame, monseigneur*, displace the article, which, in this case, takes its station between these words and the substantives. We ought to say : *tout le monde, monsieur le duc, madame la comtesse, monseigneur l'archevêque de*, etc.



## EXERCISE.

1. A true poet estimates the happiness and misery of every *condition*, observes the power of *all the passions in all their combinations*, and traces the changes of the human mind, as they are modified by various institutions and accidental influences of climate and custom, from the sprightliness of infancy to the despondence of decrepitude.

2. Almost *all the passions* which operate with great violence on the mind, and drive it *to the most dangerous extremes*, concurred in raising and fomenting this unhappy quarrel.

(1.) Estimates, *apprécier*; as, *à mesure que*; various. art. *divers*; custom, *coutume* pl.; from, *depuis*; sprightliness, *vivacité*; to, *jusqu'à*; despondence, *abattement*.

(2.) Operate, *agir*; great, *beaucoup de*; drive, *porter à*; raising, *faire naître*; fomenting, *fomentier*.

*General Principle.*

We ought to use the article before all substantives common, taken in a determinate sense, unless there be another word performing the same office; but it is not to be used before those that are taken in an indeterminate sense.

This being premised, we shall now point out the cases in which we ought to make use of the article.

*Rule I.*—The article essentially accompanies all substantives common which denote a whole species of things, or determinate things.

## EXAMPLES.

<i>l'homme se repaît trop souvent de chimères</i>	man too often feeds himself with chimeras
<i>les hommes à imagination sont toujours malheureux</i>	men of a fanciful disposition are always unhappy
<i>l'homme dont vous parlez est très-instruit</i>	the man you speak of is very learned

In the first example the word *homme* is taken in a general sense; it denotes a collective universality. In the second, *les hommes à imagination* denote a particular class only. In the third, *l'homme* denotes but one individual, it being restricted by the incidental proposition *dont vous parlez*.

*Observation.*—In English, the article is not used

before substantives taken in a general sense, as man was born for society; nor before those denoting a less general class, as men of genius, women of sound understanding; nor again before some substantives which are taken rather in a determinate than in a general sense, as I shall go to court this evening.

## EXERCISE.

1. Elegance, the most visible image of fine taste, the moment it appears, is universally admired; men disagree about the other constituent parts of beauty, but they all unite without hesitation to acknowledge the power of elegance.

2. *Men of superior genius*, while I they \* see 3 the rest of mankind painfully struggling to comprehend obvious truths, glance themselves through \* the most remote 2 consequences I like lightning through \* a path that cannot be traced.

3. *The man who lives* under an habitual sense of the divine presence, keeps up a perpetual cheerfulness of temper, and enjoys, every moment, the satisfaction of thinking himself in company with his dearest and best of friends.

(1.) (From) the moment, (*du*); (that) elegance the most, etc. appears, (*que l'*); it f. is, etc.; fine, *délicat*; appears, *se montrer*; disagree about, *différer sur*; constituent (which constitute); hesitation, *hésiter*.

(2.) While men of (a) superior genius see, etc., they glance, etc.; while, *tandis que*; struggling, *se tourmenter pour*; glance, *pénétrer d'un coup-d'œil*; lightning, *foudre* f.; path, *espace*; be traced, *en mesurer*.

(3.) Under, *dans*; sense, *conviction*; keep up, *conserver*; perpetual, *constant*; cheerfulness, *gaîté*; temper, *caractère*; enjoys, *jouir de*: of thinking, *se croire*; with, *de*.

**Rule II.**—The article is put before substantives taken in a sense of extract, or denoting only a part of a kind; but it is omitted if they be preceded by an adjective or a word of quantity.

## EXAMPLES.

du pain et de l'eau me feraient plaisir	some bread and water would please me
je vis hier des savans, qui ne pen- sent pas comme vous	I yesterday saw some learned men, who do not think as you do
j'achetai hier beaucoup de livres que de livres j'achetai hier!	I bought yesterday many books how many books did I not buy yesterday!

**Observation.**—Among the words of quantity must

be reckoned *plus, moins, pas, point, and jamais*. *il n'y eut jamais plus de lumières*, there never were more lights; *il y a moins d'habitants à Paris qu'à Londres*, there are fewer inhabitants in Paris than in London; *je ne manque pas d'amis*, I do not want friends.

*Exception.*—*Bien* is the only word of quantity that ought to be followed by the article. We say, *il a bien de l'esprit*, he has a great deal of wit; *elle a bien de la grâce*, she has a great deal of gracefulness about her.

*Observation.*—The sense of *extract* is marked in English by the word *some*, or *any*, either expressed or understood, which answers to *quelques*, a partitive adjective, and consequently to *du, des*, which are elegantly used instead of *quelques*.

These expressions, *des petits-maîtres, des sages-femmes, des petits-pâtés*, etc., are not exceptions, because in such cases, the substantives are so far united with the adjectives as to form but one and the same word. We ought likewise to say, *le propre des belles actions, les sentimens des anciens philosophes*, etc., because in these parts of expressions, the substantives are taken in a general sense.

#### EXERCISE.

1. We could not cast our eyes on either shore, without seeing opulent cities, country-houses agreeably situated, lands yearly covered with a golden 2 harvest 1, meadows full of flocks and herds, husbandmen bending under the weight of the fruits, and shepherds who made 1 all the echoes 5 round them 6 repeat 2 the sweet sounds 3 of their pipes and flutes 4.

2. Provence and Languedoc produce oranges, lemons, figs, olives, almonds, chesnuts, peaches, apricots, and grapes of an uncommon sweetness.

3. The man who has never seen this pure light, is as \* blind as one who is born blind; he dies without having seen any thing; at most, he perceives but glimmering and false lights, vain shadows and phantoms that have nothing of reality.

4. Among the Romans, those who were convicted of having used *illicit* 2 or *unworthy* 2 means 1 to obtain command, were excluded from it for ever.

5. Those who govern are like the celestial 2 bodies 1, which have *great splendour* and *no rest*.

6. *What beauty, sweetness, modesty*, and at the same time, *what nobleness and greatness of soul* !

7. Themistocles, in order to ruin Aristides, made use of *many manœuvres* which would have covered him with infamy in the eyes of posterity, had not 3 the eminent services 1 which he rendered his country 2 blotted out 4 that stain.

8. The consequences of *great passions* are blindness of mind and depravity of heart.

9. *Noblemen* should never forget that their high birth imposes great duties on \* them.

(1.) Could, *pouvoir*, ind.-2; shore, *rivage*: seeing, *apercevoir*; yearly, *tous les ans*; covered with, *qui se couvrir de*; flocks and herds, *troupeau*: husbandmen, *laboureur*; bending, *qui être accablé*; weight, *poids*; shepherds, *bergers*; pipes, *chalemeau*; round them, *d'alentour*.

(3.) Who is born blind, *aveugle-né*; having, *n'avoir* inf.-2; without, *ne jamais*; any thing, *rien*; at most, *tout au plus*; perceives, *apercevoir*; glimmering, *sombre*; lights, *lueur*; reality, *réel*.

(4.) Used, *se servir (être)*; for, *pour*; command, *emploi*; means, *moyens*; were, ind.-2; from it, *en*.

(5.) A great, *beaucoup de*; splendour, *éclat*; no rest (that have no rest), *repos*.

(6.) What, *que de*.

(7.) Ruin, *perdre*; made use of many, *employer bien*; covered with, cond.-3-*de*; infamy, *opprobre*; in, *à*; had not, *si*; rendered, ind.-3-*à*, blotted out, *effacer* cond.-3; stain, *tache*.

9.) Noblemen, *gentilhomme*; should, *devoir*, ind.-1

**Rule III.**—This article is put before proper names of countries, regions, rivers, winds, and mountains.

#### EXAMPLES.

la France a les Pyrénées et la Méditerranée au sud, la Suisse et la Savoie à l'est, les Pays-Bas au nord, et l'océan à l'ouest

France is bounded on the south by the Pyrenees and the Mediterranean, on the east by Switzerland and Savoy, on the north by the Netherlands, and on the west by the ocean

la Tamise, le Rhone, l'aquilon, les Alpes, le Cantal

the Thames, the Rhone, the north wind, the Alps, the Cantel

**Observation.**—We say by apposition, *le mont Parnasse, le mont Valérien*, etc., *le fleuve Don*, etc.; but we say, *la montagne de Tarare*, etc.; *la rivière de Seine*, etc. We ought not to say, *le fleuve du Rhone*, but simply *le Rhone*.



## EXERCISE.

1. *Europe* is bounded on the north by the Frozen Ocean; on the south, by the Mediterranean sea, which separates it from *Africa*; on the east, by the continent of *Asia*; on the west, by the Atlantic Ocean. It contains the following 2 states 1: on the north, *Norway*, *Sweden*, *Denmark*, and *Russia*; in the middle, *Poland*, *Prussia*, *Germany*, the *United Provinces*, the *Netherlands*, *France*, *Switzerland*, *Bohemia*, *Hungary*, the *British Isles*; on the south, *Spain*, *Portugal*, *Italy*, *Turkey in Europe*.

2. The principal rivers in Europe are: the *Wolga*, the *Don* or *Tonais*, and the *Boristhenes* or *Nieper* in Muscovy; the *Danube*, the *Rhine*, and the *Elbe* in Germany; the *Vistula* or *Wezel* in Poland; the *Loire*, the *Seine*, the *Rhone*, and the *Garonne* in France; the *Ebro*, the *Tagus*, and the *Douro* in Spain; the *Po* in Italy; the *Thames* and the *Severn* in England; and the *Shannon* in Ireland.

3. The principal mountains in Europe are the *Daarne-fields* between Norway and Sweden; *Mount Krapel* between Poland and Hungary; the *Pyrennean mountains* between France and Spain: the *Alps*, which divide France and Germany from Italy.

4. The bleak north wind never blows here, and the heat of summer is tempered by the cooling zephyrs, which come to refresh the air towards the middle of the day.

(1.) Bounded, *borné*; on, *à*; north, *nord*; frozen ocean, *mer glaciale*; south, *sud* or *midi*; Mediterranean sea, *Méditerranée*; east, *est* or *orient*; west, *ouest* or *occident*; Norway, *Norvège*; Sweden, *Suède*; Denmark, *Danemarc*; Poland, *Pologne*; Prussia, *Prusse*; Germany, *Allemagne*; Netherlands, *Pays-Bas*; Switzerland, *Suisse*; Bohemia, *Bohème*; Hungary, *la Hongrie*; British Isles, *îles Britanniques*; Turkey in, *Turquie de*.

(2.) Tagus, *Tage*; Thames, *Tamise*.

(4.) Bleak, *rigoureux*; north wind, *aquilon*; heat, *ardeur*; cooling, *rafraîchissant*; to refresh, *adoucir*.

*Exceptions.*

We do not use the article before the names of countries,

1. When those countries have the names of their capitals, as *Naples est un pays délicieux*, Naples is a delightful country.

2. When those names are governed by the preposition *en*, as *il est en France*, he is in France; *il est en Espagne*, he is in Spain.

3. When those names are governed by some preceding noun, as *vins de France*, French wines; *noblesse d'Angleterre*, the English nobility.



4. Lastly, when we speak of those countries as of places we come, or are set off from, as *je viens de France*, I come from France; *j'arrive d'Italie*, I am just arrived from Italy. But in this case, when we speak of the four parts of the world, the present practice is to make use of the article, as *je viens de l'Amérique, j'arrive de l'Asie*.

## EXERCISE.

1. *Naples* may be called a paradise, from its beauty and fertility. From this track 2 some suppose 1 Virgil took the model of the Elysian 2 Fields 1.

2. I have been prisoner *in Egypt*, as a \* Phœnician: under that name I have long suffered, and under that name I have been set at liberty.

3. He has received *wines from France and Spain, silks from Italy, oil from Provence, wool from England*.

4. We set sail *from Holland* to go to the Cape of Good Hope.

5. I was but just arrived *from Russia*, when I had the misfortune to lose my father.

6. I had set off *from America* when my brother arrived there.

(1.) From, *à cause de*; from this track, *que c'est là où*; some suppose, *quelques personnes penser*.

(2.) Prisoner, *captif*; under (it is under); and under (and it is under).

(4.) Set sail, *partir*; to go, *se rendre*.

(5.) I was but just, *ne faire que*.

(6.) Set off, *partir*; there, *y*.

The article is also used before the names of countries, either distant or little known, as *la Chine*, China; *le Japon*, Japan; *le Mexique*, Mexico; and before those which have been formed from common nouns, as *le Havre, le Perche, la Flèche*, etc.

*Observation*.—In English, the article is generally omitted before names of countries.

### Cases in which the Article is not used before the Nouns.

*Rule I*.—The article is omitted before nouns common, when in using them, we do not say anything on the extent of their signification.

## EXAMPLES.

<i>le sage n'a ni amour ni haine</i>	the wise man has neither love nor hatred
<i>ils ont renversé religion, morale, gouvernement, sciences, beaux-arts, en un mot, tout ce qui fait la gloire et la force d'un état</i>	they have overturned religion, morality, government, sciences, fine arts; in a word, every thing which makes the glory and strength of a state.

Hence, we do not put the article before nouns :

1. When they are in the form of a title or an address, as *préface*, preface; *livre premier*, book the first; *chapitre dix*, chapter the tenth; *il demeure rue Piccadilly*, he lives in Piccadilly; *quartier St. James*, St. James'.

2. When they are governed by the preposition *en*, as *regarder en pitié*, to look with pity; *vivre en roi*, to live like, or as a king.

3. When they are joined to the verbs *avoir* or *faire*, as *avoir peur*, to be afraid; *faire pitié*, to look pitiful.

4. When they are used as an apostrophe or interjection, as *courage, soldats, tenez ferme!* courage, soldiers, stand firm!

5. When they serve to qualify a noun that precedes them, as *il est quelquefois plus qu'homme*, he is sometimes more than man; *Monseigneur le duc d'York, prince du sang royal d'Angleterre*, his Royal Highness the Duke of York, prince of the blood royal of England.

6. The article is not put before the substantive beginning an incidental sentence, which is a reflection upon what has been said, as

<i>tous les peuples de la terre ont une idée plus ou moins développée d'un Être Suprême; preuve évidente que le péché originel n'a pas tout-à-fait obscurci l'entendement</i>	all the nations of the earth have an idea more or less developed of a Supreme Being; an evident proof that original sin has not totally obscured the understanding.
---	---

7. When they are under the government of the words *genre*, *espèce*, *sorte*, and such like, as *sorte de fruit*, a sort of fruit; *genre d'ouvrage*, a kind of work.

## EXERCISE.

The highways are bordered with *laurels*, *pomegranates*, *jessamines*, and other trees which \* are \* always green, and always in bloom. The mountains are covered with *flocks*, which yield a fine wool which \* is \* sought after by all the known 2 nations 1 of the world.

2. The fleets of Solomon made, under the conduct of the Phœnicians, frequent voyages to the land of Ophir and Tharsis (of the kingdom of Sophala, in Ethiopia), whence they returned at the end of three years, laden with *gold*, *silver*, *ivory*, *precious 2 stones* 1, and other kinds of merchandize.

3. *Costly furniture* 2 is not allowed there 1, nor *magnificent attire*, nor *sumptuous feasts*, nor *gilded palaces*.

4. We considered with pleasure the extensive fields covered with yellow ears of corn, *rich gifts* of the fruitful Ceres.

5. He was *in a kind of ecstasy*, when he perceived us.

6. In the most corrupt age, he lived and died *as a wise man*\*.

7. Are you surprised that the worthiest 2 men 1 are *but men*, and betray some remains of the weakness of humanity, among the innumerable snares and difficulties which are inseparable from royalty.

8. *He looked pitiful* when we saw him after his disgrace.

9. Hear then, *O nations* full of valour! and you *O chiefs*, so wise and so united! hear what I have \* to \* offer you.

10. Out of this cavern issued, from time to time, a black 2 thick 3 smoke 1, which made *a sort of night* at mid-day.

(1.) Highways, *chemin*; with, *de*; laurels, *lauriers*; pomegranates, *grenadiers*; in bloom, *fleurir*; yield, *fournir*; wool, *laine*, pl.; sought after, *recherché*.

(2.) Fleets, *flotte*; made, ind.-2; whence, *d'où*; returned, *revenir*; end, *bout*; laden, *chargé*; stones, *pierre*.

(3.) Is not allowed there, *on n'y souffre ni*; furniture, *meuble*; costly, *précieux*; attire, *ornement*; feasts, *repas*.

(4.) Extensive, *vaste*; fields, *campagne*; yellow, *jaune*; ears, *épi*.

(5.) In a kind of, *comme en*.

(6.) Age, *siècle*.

(7.) Betray, *montrer*; remains, *reste*; snares, *piège*; difficulties, *embarras*.

(8.) He looked pitiful, *il nous faire pitié*.

(10.) Out of, *de*; issued, *sortir*; black and thick, *noir et épais*; smoke, *fumée*; mid-day, *milieu du jour*.

**Rule II.**—The article is not used, either before nouns preceded by the pronominal adjectives *mon*, *ton*, *son*, *notre*, *votre*, *leur*, *ce*, *nul*, *aucun*, *chaque*, *tout* (used for *chaque*), *certain*, *plusieurs*, *tel*, or before those which are preceded by a cardinal number, without any relation whatever.

## EXAMPLES.

<i>nos mœurs mettent le prix à nos richesses</i>	our manners set a value to our riches
<i>toute nation a ses loix</i>	each nation has its laws
<i>cent ignorans doivent-ils l'emporter sur un homme instruit</i>	are a hundred blockheads to get the advantage of one learned man?

## EXERCISE.

1. That *good father* was happy in his children, and his children were happy in him.

2. *These imitative 2 sounds 7* are the integral parts of all languages, and as their \* fundamental basis.

3. *Every man* has his foibles, his moments of humour, even his irregularities.

4. *Each plant* has virtues which are peculiar to it, the knowledge 2 of which I could not but be infinitely useful.

5. *In all his instructions* he is careful to remember that grammar, logic, and rhetoric are three sisters that ought never to be disjoined.

(2.) Are the integral parts, *être fondus*; of, *dans*; and as, *et ils en sont comme*.

(4.) Peculiar, *propres*; to it, *lui*; could, *cond.-1*; not but be, *ne que*.

(5.) He is careful to remember, *ne point perdre de vue*; ought, *on devoir*, *ind.-2*; to be disjoined, *séparer*.

**Rule III.**—Proper names of deities, men, animals, towns, and particular places, are without the article, but they take it when they are used in a limited sense.

## EXAMPLES.

<i>Dieu a créé le ciel et la terre</i>	God has made heaven and earth
<i>Jupiter était le premier des dieux</i>	Jupiter was the first of the gods
<i>Bucéphale était le cheval d'Alexandre</i>	Bucephalus was Alexander's horse
<i>Rome est une ville d'une grande beauté</i>	Rome is a city of great beauty.

But we ought to say, *le Dieu des Chrétiens*, the God of Christians; *le Dieu de paix*, the God of peace; *le Jupiter d'Homère*, Homer's Jupiter; *le Bucéphale d'Alexandre*, Alexander's Bucephalus; *l'ancienne Rome*, ancient Rome; *la Rome moderne*, modern Rome.

If, in imitation of the Italians, we use the article before the names of painters and poets of that nation, except *Michel-Ange* and *Raphaël*, it is



because the expression is elliptical, the words *peintre, poète, or seigneur*, being understood.

## EXERCISE.

1. *Jupiter*, son of *Saturn* and *Cibele* or *Ops*, after having deposed his father from the throne, divided the paternal \* inheritance with his two brothers *Neptune* and *Pluto*.

On a dispute at a feast of the gods, between *Juno*, *Pallas*, and *Venus*, for the pre-eminence of beauty, *Jupiter* not being able to bring them to an agreement, referred the decision to *Paris*, a shepherd of Mount *Ida*, with directions that a golden apple should be given to the fairest. *Paris* assigned to *Venus* the golden \* reward \*.

3. *God* said: let there \* be light, and there \* was light.

4. *The Apollo di Belvidere* and *the Venus di Medicis* are precious remains of antiquity.

5. *May* and *September* are the two finest months of the year in the south of France.

6. *The God of Abraham, Isaac, and Jacob*, was the only true God.

(1.) Deposed, *chasser*; divided, *en partager*; inheritance, *héritage*.

(2.) On, *dans*; at a feast, *qu'il y eut à un festin*; being able, *pouvoir*; to bring to an agreement, *accorder*; referred, *renvoyer*; directions, *ordre*; that a golden apple, etc, to give a golden apple to; assigned, *adjuger le*; reward, *prix*

(3.) (Light be and light was).

(6.) Only, *seul*.

## CHAPTER III.

## OF THE ADJECTIVE.

## § I.

*Of the Adjective with the Article.*

**Rule I.**—Adjectives taken substantively are, as substantives common, accompanied by the article, if the use made of them require it.

## EXAMPLE.

*les fous inventent les modes, et les sages s'y conforment*    fools invent the fashions, and the wise conform to them



## EXERCISE.

1. Were the learned of antiquity to come to life again, they would be much astonished at the extent of our knowledge.

2. The ignorant have, in a \* strong dose of presumption, what they want in real science, and that is the reason they are admired by fools.

(1.) Were the, *si les*; to come again, *revenir*, ind.-2; life, *monde*; at, *de*; knowledge, *connaissance* pl.

(2.) They want, *il leur manquer*; that, *ce*; the reason, *ce qui fait que*; they are admired, etc., say (the fools admire them).

**Rule II.**—When a noun is accompanied by two adjectives expressing opposite qualities, the article ought to be repeated before every adjective.

## EXAMPLES.

<i>les vieux et les nouveaux soldats</i>	the old and the new soldiers are
<i>sont remplis d'ardeur</i>	replete with ardour
<i>il faut fréquenter la bonne com-</i>	we ought to frequent good and
<i>pagnie et fuir la mauvaise</i>	shun bad company

**Observation.**—This rule ought to be strictly attended to when the qualities expressed by the adjectives are opposite; but those qualities may be either nearly synonymous, or merely different, without being opposite. In the first instance, the article is not repeated, as *le sage et pieux Fénélon*; in the second, it is perhaps better to repeat it, as *le sensible et l'ingénieux Fénélon*.

**N.B.**—In French, the substantive must be joined to the first adjective when governed by different words.

## EXERCISE.

1. The wise man preserves the same tranquillity of mind in good or bad fortune.

2. The man who is jealous of his reputation frequents good, and shuns bad company.

3. Grand and strong thoughts always were the fruit of genius.

(1.) The wise man, *le sage*; preserves, *conserver*.

(2.) Shuns, *éviter*.

**Rule III.**—The article is used before the adjective which is joined to a proper name.

## EXAMPLES.

<i>le sublime Bossuet</i>	the sublime Bossuet
<i>le vertueux Fénelon</i>	the virtuous Fénelon
<i>le tendre Racine</i>	the tender Racine
<i>Louis le gros</i>	Louis the fat
<i>Louis le juste</i>	Louis the just
<i>Louis le grand</i>	Louis the great

*Observation.*—The adjective which is joined to a proper name, either precedes or follows the name. If it precede it, it expresses a quality which may be common to many; if it follow it, it expresses a distinctive quality. These two expressions, *le savant Varron*, and *Varron le savant*, do not convey the same meaning; in the first, we merely give to *Varron* the quality of *savant*; in the second, we give to understand that there are several persons of the name of *Varron*, and that the one we mean is distinguished for his learning.

## EXERCISE.

1. The great Corneille astonishes by beauties of the first order, and by faults of the worst taste. If the tender Racine does not often rise so high, at least, he bears himself well, and possesses the art of always interesting the heart.

2. The more we read the fables of the good and artless La Fontaine, the more we are convinced that they are the book of all ages and the manual of the man of taste.

3. It was only under the reign of Louis the just (XIII) that good taste began to show itself in France; but it was under that of Louis the great that it was carried to perfection.

(1.) By, *par des*; bears himself well, *se soutenir*; possesses, *avoir*.

(2.) The more, *plus*; we, *on*; are convinced, *on se convaincre*; manual, *manuel*

(3.) Only, *ne que*; show itself, *se montrer*; carried, *porter à*.

*Rule IV.*—When a superlative adjective is placed before the substantive, the article serves for both; if after, the article is to be repeated before each.

## EXAMPLES.

*les plus habiles gens font quelquefois les plus grossières fautes,*

OR

*les gens les plus habiles font quelquefois les fautes les plus grossières*  
the cleverest men sometimes commit the grossest blunders

## EXERCISE.

1. It has been said of the Telemachus of the virtuous Fénélon, that it is the most useful 2 present 1 the muses have made to man; for, could the happiness of mankind be produced by a poem, it would be by that.

2. The most still 2 water 1 often conceals the most dangerous 2 abyss 1.

(1.) It has been\* said, *on dire*; present, *don que*; could, *si pouvoir* ind.-2; be produced, *naître de*; would, *naître* (repeated cond.-1).

(2.) Still, *tranquille*; abyss, *gouffre*.

## § II.

The pronominal adjectives *mon, ton, son, nôtre, vôtre, leur*, placed before comparative adverbs, perform the function of the article, and consequently raise the comparative to the degree of superlative relative, as *c'est mon meilleur ami*, he is my best friend; that is, *c'est le meilleur de mes amis*, he is the best of my friends.

*Observation.*—It appears by the last expression that the superlative relative sometimes relates to a substantive not expressed, but understood; a happy turn which unites elegance with precision. It is very elegant to say *l'hiver est la plus triste des saisons*, winter is the dullest of the seasons.

## EXERCISE.

1. The spectacle of nature, in its infinite variety, made our purest delight and our sweetest occupation.

2. Their most agreeable pastime was that of reading useful books.

3. Your longest days will always be those which you lose in idleness and luxury.

4. Our most cruel enemies are the men that flatter us, and our best friends those who tell us of our faults.

5. *Athalie* is the most perfect of Racine's tragedies, and *Tartuffe* the finest of Molière's comedies.

6. Politeness and gentleness disarm the most insensible, and soften the most ferocious heart.

7. It is to the tenderest and most virtuous mother that I dedicate this book.

8. It is the work of the most absurd pedant that exists.

(1.) Made, *faire* ind.-2.

- (2.) Pastime, *passé-temps* ; reading, *lecture*.  
 (3.) Lose, *perdre* ; idleness, *oisiveté* ; luxury, *mollesse*.  
 (4.) Tell us, *éclairer sur* ; faults, *défaut*.  
 (6.) Politeness, *honnêteté* ; gentleness, *douceur* ; soften, *adoucir*.  
 (7.) Dedicate, *dédier*.

## § III.

When an adjective serves to qualify several substantives, these substantives are either in subject or in regimen.

If in subject, the adjective is always in the plural, whatever be the nature of the substantives, as *le travail, la patience, la fermeté et le courage, joints ensemble, le firent triompher de ses ennemis*, labour, patience, firmness, and courage, joined together, made him triumph over his enemies.

If in regimen, we must distinguish the substantives of persons and the substantives of things. With the first, the law of agreement is to be observed ; with the second, usage allows to make the adjective agree with the last only, as *il avait les yeux et la bouche ouverte*, he had his eyes and mouth open.—(See General Syntax of the Adjective, p.333 )

*Observation.*—With respect to the noun followed by several adjectives expressing sorts of the same kind, some grammarians will have the substantive to be put in the plural, while each adjective remains in the singular ; but such an opinion seems contrary to the rules of syntax ; thus this sentence, *les langues Française et Anglaise sont fort cultivées*, is not to be preferred to the following : *la langue Française et l'Anglaise sont fort cultivées*.

## EXERCISE.

1. His impetuosity and courage, long restrained, soon surmounted all obstacles.

2. The imagination and genius of Ariosto, although irregular in their march, yet attach, carry along, and captivate the reader, who can never be tired of admiring them.



3. There are in Gessner's Idyls, sentiments and a gracefulness altogether affecting.

4. The good taste of the Egyptians, from that time, made them love solidity and naked regularity.

5. In those climates, the dry and the rainy monsoons divide the year between them.

(1.) Restrained, *enchaîner*.

(2.) Yet, *néanmoins*; carry along, *entraîner*; be tired, *se lasser*.

(3.) Altogether, *tout-à-fait*; affecting, *touchant*.

(4.) From that time, *dès lors*; naked, *tout nu*.

(5.) Dry, *sec*; monsoons, *mousson* f.; divide between them, *se partager*.

## § IV.

### *The Place of the Adjectives.*

*Rule I.*—Before the substantive we place the pronominal adjectives, adjectives of number, and in general the following sixteen, viz. *beau, bon, brave, cher, chétif, grand, gros, jeune, mauvais, méchant, meilleur, moindre, petit, saint, vieux, and vrai*.

#### EXAMPLES.

<i>mon père</i>	my father	<i>vieille femme</i>	old woman
<i>quel homme</i>	what man	<i>dix guinées</i>	ten guineas
<i>plusieurs officiers</i>	several officers	<i>six arbres</i>	six trees
<i>grand homme</i>	great man		etc. etc.

### *Exceptions.*

1st. We ought to except the pronoun *quelconque*, as *raison quelconque*, reason whatever.

2nd. The adjectives of number joined to proper names, pronouns, and substantives in quotation and without the article, as *George trois*, George the Third; *lui, dixième*, he, the tenth; *chapitre dix*, chapter the tenth; *page trente*, page thirty.

3rd. The sixteen adjectives before mentioned, when they are joined by a conjunction to another adjective, which is to be placed after the substantive, as *c'est une femme grande et bien faite*, she is a woman tall and well made.



*Observation.*—In English, two, or even several adjectives may qualify a substantive, without being joined by a conjunction, but in French, they must be united by a conjunction, as *c'est un homme aimable et poli*, he is an amiable well-behaved man, except when usage allows the substantive to be placed between two adjectives, as *c'est un grand homme sec et robuste*, he is a tall raw-boned robust man.

## EXERCISE.

1. Ages have been, when a *great man* was a sort of prodigy produced by an error of nature.

2. In almost all nations, the *great geniusses* that have adorned them were contemporaries.

3. *Young people*, says Horace, are supple to the impressions of vice, lavish, presumptuous, and equally fiery and light in their passions; *old people*, on the contrary, are covetous, dilatory, timid, ever alarmed about the future, always complaining, hard to please, panegyrists of times past, censors of the present, and great givers of advice.

4. *What man* was ever satisfied with his fortune, and dissatisfied with his wit?

5. *Thirty chambers* which have a communication one with another, and each of them an iron door, with six huge bolts, are the place where he shuts himself up.

(1.) Have been, *il y avoir*; when, *où*; produced, *enfanter*.

(2.) In, *chez*; nations, *peuple*; adorned, *illustrer*, ind.-4.

(3.) People, *gens*; supple, *souple*; lavish, *prodigue*; fiery, *vif*; covetous, *avare*; dilatory, *temporiseur*; about, *sur*; complaining, *plaintif*; hard, *difficile*; please, *contenter*; givers, *donneur*.

(4.) Dissatisfied, *mécontent*.

(5.) Have a communication, *communiquer*; each of them, *dont chacun avoir*; huge, *gros*; bolts, *verrou*; shuts himself, *se renfermer*.

*Rule II.*—In general, we place after the substantive those adjectives which are formed of the participle present of verbs, as *ouvrage divertissant*, entertaining work; and always those formed of the participle past, as *figure arrondie*, round figure; those denoting the form, the shape, as *table ovale*, oval table; the colour, *maison blanche*, white house; the savour, the taste, *herbe amère*, bitter herb; the

sound, *orgue harmonieux*, harmonious organ; an idea of action, *procureur actif*, active attorney; or an effect produced, *coutume abusive*, abusive custom; a quality relative to the nature of a thing, *ordre grammatical*, grammatical order; or, to the species of a thing, *qualité occulte*, occult quality; those of nation, *générosité Anglaise*, English generosity; those ending in *esque*, *il*, *ule*, *ic*, *ique*, as *style burlesque*, burlesque style; *jargon puéril*, childish jargon; *femme crédule*, credulous woman; *bien public*, public welfare; *ris sardonique*, sardonic laughter, and perhaps a few others; but in this, usage is to be consulted as our only guide.

## EXERCISE.

1. An *affected* simplicity is a *nice* cheat.
  2. The *lively* images of Theocritus, Virgil, and Gessner, carry into the soul a soft sensibility.
  3. In that *antique palace* are to be seen neither *wreathed* columns, nor *gilded* wainscots, nor *precious* basso-relievos, nor ceilings *curiously painted*, nor *grotesque* figures of animals, which never had existence but in the imagination of a child or a madman.
  4. If *human* life is exposed to many troubles, it is also susceptible of many pleasures.
  5. A *ridiculous* man is seldom so by halves.
  6. *Spanish* manners have, at first sight, something harsh and savage.
  7. *French* urbanity was become a proverb among *foreign* nations.
- (1.) Nice, *délicat*; cheat, *imposture*.
  - (2.) Lively, *riant*; carry, *porter*; soft, *doux*.
  - (3.) Are to be seen, *on ne ni*; wreathed, *torse*; wainscots, *lambris*; basso-relievos, *bas-relief*; ceilings, *plafond*; curiously, *artistement*; never, *ne jamais*; had existence, *exister*.
  - (4.) Many, *bien de*; troubles, *peine*.
  - (5.) So, *le*; by halves, *à demi*.
  - (6.) Spanish, *Espagnol*; manners, *mœurs*.
  - (7.) Become, *passer en*; among, *chez*.

**Rule III.**—Although it should seem that we may place indifferently before or after the substantives those adjectives that express moral qualities, either good or bad, nevertheless it is taste alone, and an ear exercised by that nice taste, that can assign the proper place they are to hold.

In conversation, or in familiar loose style, it may be indifferent to say *femme aimable*, or *aimable femme*; *talens sublimes*, or *sublimes talens*, etc.; but in dignified and elegant style, the place of the adjectives may, in a great variety of ways, affect the beauty of a sentence.

## EXERCISE.

1. An *amiable* woman gives to every thing she says an *inexpressible* gracefulness; the more we hear, the more we wish to hear her.

2. The *majestic* eloquence of Bossuet is like a river, which carries away every thing in the rapidity of its course.

3. The *sublime* compositions of Rubens have made an English traveller say that this *famous* painter was born in Flanders, through a mistake of nature.

(1.) Gives to, *répandre sur*; inexpressible, *inexprimable*; we, *on*; her, *la*, must be repeated before each verb.

(2.) Majestic, *majestueux*; river, *fleuve*; carries away, *entraîner*.

(3.) Say, *dire à*; famous, *célèbre*; through, *par*.

## § V.

*Regimen of Adjectives.*

A noun may be under the regimen of two adjectives, provided those adjectives do not require different regimens. Thus we say, *cet homme est utile et cher à sa famille*, that man is useful and dear to his family; but we cannot say, *cet homme est utile et chéri de sa famille*, that man is useful and beloved by his family, because the adjective *utile* does not govern the preposition *de*.

## EXERCISE.

1. A young man whose actions are all regulated by honour, and whose only aim is perfection in every thing, is *beloved and sought after* by every body.

2. Cardinal Richelieu was all his lifetime feared and hated by the great whom he had humbled.

3. A young lady, gentle, civil, and decent, who sees in the advantages of birth, riches, wit, and beauty, nothing but incitements to virtue, is very certain of being beloved and esteemed by every body.

- (1.) (Honour regulates all, etc.); (who has no other aim.)  
 (2.) By, *de*; humbled, *humilier*.  
 (3.) Young lady, *demoiselle*; nothing but, *ne que*; incitements, *encouragement*; certain, *assuré*.

## § VI.

### *Adjectives of Number.*

*Unième* is used only after *vingt*, *trente*, *quarante*, *cinquante*, *soixante*, *quatre-vingt*, *cent*, and *mille*. *C'est la vingt-unième fois*, it is the twenty-first time.

We now say: *vingt-un*, or *vingt et un*; *trente-un*, or *trente et un*, and so on to *quatre-vingt*; but we always say, *trente-deux*, *quarante-trois*, *cinquante-quatre*, etc. The series from *soixante* to *quatre-vingt* took formerly the conjunction *et* between the two numbers, but it is now become obsolete, and it would be a fault to use that conjunction from *quatre-vingt* to *cent*.

*Cent*, in the plural, takes the *s*, except when followed by another noun of number, as *ils étaient deux cents*, they were two hundred; but we say *ils étaient deux-cent-dix*, they were two hundred and ten; *trois cents hommes*, three hundred men. *Vingt* in *quatre-vingt* and *six-vingt*, also takes the *s* when followed by a substantive, as *quatre-vingts hommes*, eighty-men; *six-vingts abricots*, six score apricots. Nevertheless, we say *quatre-vingt-dix hommes*. The ordinal numbers, collective and distributive, always take the mark of the plural: *les premières douzaines*, the first dozens; *les quatre cinquièmes*, the four fifths.

In the marking of dates, we write *mil*, as *mil sept cent quatre-vingt-dix-neuf*, one thousand seven hundred and ninety-nine. Everywhere else we write *mille*, which never takes the mark of the plural, as



*dix mille hommes*, ten thousand men ; *quatre mille chevaux*, four thousand horses.

*Observation*.—*Cent* and *mille* are used indefinitely, as *il lui fit cent caresses*, he made him a hundred (many) caresses ; *faites-lui mille amitiés*, show him a thousand (a great many) civilities.

## EXERCISE.

1. It was the thirty-first year after so glorious a peace, when the war broke out again with a fury of which history offers few examples.

2. They were only three hundred, and in spite of their inferiority they attacked the enemy, beat and dispersed them.

2, He has sold his country house for two thousand five hundred and fifty pounds.

4. Choose in your nursery eighty fruit-trees and ninety dwarf-trees ; divide them into dozens, and put in the two first dozens of each sort those whose fruits are the most esteemed.

5. When Louis the Fourteenth made his entry into Strasbourg, the Swiss deputies being come to see him, le Tellier, archbishop of Rheims, who saw among them the bishop of Basle, said to his neighbour : That bishop is apparently a wretched man.—How, replied the other, he has a hundred thousand French livres a year.—Oh ! oh ! said the archbishop, he is then an honest man ; and he showed him a thousand civilities.

(1.) Year, *année* ; when, *que* ; broke out again, *se rallumer*

(2.) Only, *ne que* ; in spite of, *malgré*.

(3.) For, \* ; pounds, *livre sterling*

(4.) Nursery, *pépinière* ; fruit-trees, *pied d'arbre fruitier* ; dwarf-trees, *arbre nain*.

(5.) Swiss (of the Swiss) ; that bishop, etc., *c'est un misérable apparemment que cet évêque* ; French, \* ; a year, *de rente* ; showed, *faire* ; civilities, *caresse*.

N. B.—We say *le onze, du onze, au onze, sur les onze heures, sur les une heure*, pronouncing the words *onze* and *une* as if they were written with an *h* aspirated. *Neuf*, nine, is pronounced *neuv*, as *il a neuf ans*, he is nine years old.\*

We make use of the cardinal numbers instead of the ordinal:

1st. In speaking of the hours and current years, as *il est trois heures*, it is three o'clock ; *l'an mil sept*

\* Now we write in the plural number, *vingt-et-un jours passés, vingt-et-un ans accomplis, vingt-et-un chevaux enharnachés*, as we say *vingt-cinq ans sonnés*.—(Lévizac, de Latouche, de Wailly, Restaut.)



*cent-dix*, the year one thousand seven hundred and ten.

2nd. In speaking of all the days of the month, except the first, we say, *le vingt de Mars*, the twentieth of March; but we ought to say, *le premier de Mars*, the first of March.

3rd. In speaking of sovereigns and princes, as *Louis Seize*, *George Trois*; we are to except the first two of the series, as *Henri premier*, *George second*. We also say, *Charles-quint*, *Sixte-quint*, instead of *Charles cinq Empereur*, and *Sixte cinq Pape*.

#### EXERCISE.

1. They made in the parish and in the neighbouring places a collection which produced a hundred and twenty-one guineas.

2. William, surnamed the Conqueror, king of England and duke of Normandy, was one of the greatest generals of the eleventh century; he was born at Falaise, and was the natural son of Robert, duke of Normandy, and of Arlotte, a furrier's daughter.

3. Make haste; it will soon be ten o'clock. We shall have a good deal of difficulty to arrive in time.

4. The winter was so hard in one thousand seven hundred and nine, that there was but one olive tree which resisted it, in a plain where there had been more than ten thousand.

5. It was the twenty-first of January, one thousand seven hundred and ninety-three, that the unhappy Louis the sixteenth was conducted to the scaffold.

(1.) They, *on*; collection, *quête*.

(2.) William, *Guillaume*; century, *siècle*; furrier, *fourreur*.

(3.) Make haste, *se dépêcher*; have a good deal of difficulty, *avoir bien de la peine*.

(4.) Hard, *rude*; but, *ne que*; olive tree, *olivier*; it, \*; been, \*.

(5.) Scaffold, *échafaud*.

## CHAPTER IV.

### OF THE PRONOUN.

#### § I.

##### PERSONAL PRONOUNS.

Personal pronouns have the three functions which we have remarked in substantives, but with this difference, that some are always in subject, two only used in apostrophe, some others always in regimen, and lastly, others sometimes in subject and sometimes in regimen.

Those which are always in subject are *je, tu, il, ils*, as *je parle, tu joues, il aime, ils s'amuse*nt.

Observe that *je, tu*, etc. are separated from the verb only by personal pronouns acting as a regimen or by the negative *ne*.

##### EXAMPLES.

*je ne lui en veux rien dire*  
*tu en apprendras des nouvelles*  
*il nous raconta son histoire*  
*ils sont revenus à l'improviste*

I will say nothing to him about it  
 thou wilt hear news of it  
 he told us his history  
 they are come unexpectedly

The two which are used in apostrophe are *toi* and *vous*, either by themselves, or preceded by the interjection *O!* as *ô toi, dont l'innocence révèle la beauté, toi qui dans un âge encore si tendre*, etc., *O thou*, whose innocence heightens the beauty, *thou who at an age still so tender*, etc.; *illustres compagnons de mes malheurs, ô vous*, etc., *illustrious companions of my misfortunes, O ye*, etc.

##### EXERCISE.

1. The better to bear the irksomeness of captivity and solitude, I sought for books; for I was overwhelmed with melancholy for want of some instructions to cherish and support my mind.

2. Since thou art more obdurate and unjust than thy father, mayst thou suffer evils more lasting and cruel than his.

3. What ! say they, do not men die fast enough without destroying each other ? Life is so short, and yet it seems that it appears too long to them. Are they sent into the world to tear each other in pieces, and to make themselves mutually wretched ?

4. O thou ! my son, my dear son, ease my heart ; restore me what is dearer to me than my life. Restore me my lost son, and restore thyself to thyself.

5. O ye, who hear me with so much attention, believe not that I despise men ; no, no, I am sensible how glorious it is to toil to make them virtuous and happy ; but these toils are full of anxieties and dangers.

(1.) To bear, *pour supporter* ; irksomeness, *ennui* ; overwhelmed with, *accablé de* ; for want, *faute* ; cherish, *qui pût nourrir* ; support, *soutenir*.

(2.) Obdurate, *dur* ; (*plus* repeated before every adjective) ; mayst, *pouvoir* ; lasting, *long*.

(3.) Die fast enough, *être assez mortel* ; destroying, *se donner encore une mort précipitée* ; sent, \* ; world, *terre* ; tear in pieces, *se déchirer* ; make themselves, *se rendre*.

(4.) Ease, *soulager* ; restore, *rendre* ; lost (whom I have lost), *perdre*.

(5.) I am sensible, *savoir* ; glorious, *grand* ; to toil, *travailler à* ; toil, *travail*.

Those which are always in regimen are *me*, *te*, *se*, *leur*, *le*, *la*, *les*, *y*, and *en*, as *je me trompe*, I am mistaken ; *il se promène*, he is walking ; *nous leur parlons*, we are speaking to them ; *je m'y rendrai*, I shall repair thither, etc.

*Observation.*—A verb may have two regimens, the one direct and the other indirect, as we have already seen. The regimen is direct, when the word governed is the object of the action expressed by the verb. It is indirect, when the word governed is the end of that action. In this sentence, *j'envoie ce livre à mon frère*, *ce livre* is the object, and *à mon frère*, the end. The first is always without any preposition, either expressed or understood ; but the second is preceded by one of these prepositions *à* or *de*, always expressed if it be a noun, and either expressed or understood if it be a pronoun ; by *à*, if we mean the end aimed at by the action, and by *de*, if we want to express where that action comes from, or begins at. These being premised,

*Leur*\* is always in direct regimen, because, being

\* The objective pronoun *leur* either before or after a verb is unchangeable.

used instead of *à eux*, it includes the preposition *à*, as *je leur parle* is instead of *je parle à eux* or *à elles*.

*Me, te, se*, are sometimes the object direct, as *il m'aborde*, that is, *il aborde moi*, he accosts me; and sometimes the indirect one, as *il me tend la main*, which is for *il tend la main à moi*, he presents me his hand.

## EXERCISE.

1. He has been speaking to them with such force as has astonished them.

2. Women ought to be very attentive, for a mere appearance is sometimes more prejudicial to them than a real fault.

3. He comes up to me with a smiling air, and pressing my hand says: my friend, I expect you to-morrow at my house.

4. He said to me: wilt thou torment thyself incessantly for advantages, the enjoyment of which could not render thee more happy? Cast thy eyes around thee; see how every thing smileth at thee, and seemeth to invite thee to prefer a retired and tranquil life to the tumultuous pleasures of a vain world.

5. The ambitious man agitates, torments, and consumes himself, to obtain the places or the honours to which he aspires, and when he has obtained them, he is not yet satisfied.

(1.) Such force as, *une force qui*.

(2.) Mere, *simple*; is more prejudicial, *faire plus de tort*.

(3.) Comes up..with, *aborder..de*; pressing, *serrer*; my, *la*; at my house, *chez moi*.

(4.) Advantages, *des biens*; could, *savoir*, cond.-1; cast, *porter*; smileth, *sourire*.

(5.) Man, \*; himself, *se* (which is repeated before every verb); to, *pour*.

**Remark.**—*Le, la, les*, are always direct, as

*je le vois, je la vois* for *je vois lui, je vois elle* (I see him or her)  
*je les vois* „ *je vois eux, je vois elles* (I see them.)

but *y* and *en* are always indirect, as

*je n'y entends rien* for *je n'entends rien à cela* (to it)  
*ces fruits sont bons, en voulez-vous?* for *voulez-vous d'eux* (of them)?  
*avez-vous reçu de l'argent? oui, j'en ai reçu for un peu, une certaine*  
*somme or quantité d'argent*

**Observation.**—The following English expressions either in affirmative or negative interrogations, when answering any questions: as “Yes, I have or I do;” “No, I have not or I do not;” are construed



in French by the repetition of the verb in the question.

## EXAMPLES.

<i>avez-vous écrit votre thème?</i>	<i>oui, je</i>	have you written your exercise?
<i>l'ai écrit</i>		yes, I have
<i>avez-vous reçu de l'argent?</i>	<i>non, je</i>	have you received any money?
<i>n'en ai point reçu</i>		no, I have not

## EXERCISE.

1. I have known him since his childhood, and I always loved him on account of the goodness of his character.

2. This woman is always occupied in doing good works; one sees her constantly consoling the unhappy, assisting the poor, reconciling enemies, and constituting the happiness of every one around her.

3. The more you live with men, the more you will be convinced that it is necessary to know them well before you form a connection with them.

4. Enjoy the pleasures of the world, I consent to it; but never give yourself up to them.

5. I shall never consent to that foolish scheme; do not mention it any more.

6. Have you received some copies of the new work? Yes, I have (received some).

(1.) Have known, *connaître*, ind.-1; loved, ind.-4; on account, *à cause*.

(2.) In, *à*; works, *œuvres*, f. pl.; constantly, *sans cesse*; constituting, *faire*; every one, *tout ce*; around, *qui environne*.

(3.) Live, ind.-7; be convinced, *se convaincre*; before, *avant de*; you, \*; form a connection, *se lier*.

(4.) Enjoy, *jouir de*; give yourself up, *se livrer*.

(5.) Scheme, *entreprise*; mention, *parler*; any, \*.

(6.) Copies, *exemplaire*.

Those which are sometimes in subject, and sometimes in regimen, are *nous*, *vous*, *moi*, *toi*, *lui*, *elle*, *eux*, *elles*.

*Nous* and *vous* may be subject, object direct or indirect, as *nous pensons* (subject),  *aimez-nous* (object direct),  *donnez-nous* (indirect), etc.

*Observation*.—*Vous*, used instead of *tu*, requires the verb to be in the plural, but the adjective that follows remains in the singular, as *vous serez estimé*, *si vous êtes sage*, you will be esteemed if you be good.

In general, *moi*, *toi*, *lui*, *eux*, are only in subject



either in expletives, when we wish to give more force to the discourse, as *moi, qui voulais partir aux dépens de ses jours*, I, who wanted to set off at the risk of her life; *il l'a dit lui-même*, he has said so himself, etc.; or in those distributive sentences where we want to assign the part which different persons have in an action, as *mes frères et mon cousin m'ont secouru*; *eux m'ont relevé et lui m'a pansé*, my brothers and cousin have assisted me; *they* have taken me up, and *he* has bound up my wounds; or in sentences like this, *Pénélope, sa femme, et moi qui suis son fils*, Penelope, his wife, and I who am his son, etc.—(Fénélon.)

*Moi* and *toi* can be the direct object, in expositive sentences, only after the verb *être*, as *c'est moi qui le dit*, it is I that say it; *c'est toi qui l'as fait*, it is thou who hast done it. To be the indirect object, they must be preceded by a preposition, as *on parle de moi, on rit de toi*; but they may be either object direct or indirect in imperative sentences, as *aimez-moi* (direct object), *parlez-moi* (indirect), *occupe-toi* (direct object), *donne-toi la peine de* (indirect).

*Lui* is direct object only as an expletive, as *je le verrai lui-même*; its natural function is to be the indirect regimen, as *je lui donne, parlez-lui*, instead of *je donne à lui, parlez à lui*.

*Eux, elle, elles*, are also direct objects as expletives, as *je la verrai elle-même, je les verrai eux-mêmes*; to be the indirect objects, they must be preceded by a preposition, as *je vais à eux*, I come to them; *cela dépend d'elle*, that depends upon her.

## EXERCISE.

1. In the education of youth, we should propose to ourselves to cultivate, to polish their understanding, and thus to enable them to fulfil with dignity the different stations assigned them; but above all, we ought to instruct them in that religious worship which God requires of them.

2. What! you would suffer yourself to be overwhelmed by adversity!

3. I! that I should stoop to the man who has embrued his hands in the blood of his king!

4. Thou! thou wouldst take that undertaking upon thyself! Can'st thou think of it?

5. Your two brothers and mine take charge of the enterprise; they find the money, and he will manage the work.

6. It is I who engaged him to undertake this journey.

7. It is thou who hast brought this misfortune on thyself.

8. When you are at Rome, write to me as often as you can, and give me an account of every thing that can interest me.

9. He told it to thee thyself.

10. Fortune, like a traveller, shifts from inn to inn; if she lodge to-day with me, to-morrow, perhaps, she will lodge with thee.

11. Whom dost thou think we were talking of? It was of thee.

12. In the world, one thinks only of one's self; one is only occupied about one's self.

13. Descartes deserves immortal praises, because it is he who has made reason triumph over authority, in philosophy.

14. He is displeasing to himself.

15. She is never satisfied with herself.

16. The indiscreet often betray themselves.

17. Saumaise, speaking of the English authors, said that he had learned more from them than from any other.

18. To love a person, is to render him, on every occasion, all the services in our power, and to afford him, in society, every comfort that depends upon us.

(1) Youth, *jeunes gens*; their (to them) the understanding, *esprit*; enable, *disposer*; stations, *place*; assigned them (which are); worship, *culte*; requires, *demande*.

(2.) Suffer yourself, *se laisser*, cond.-1; to be overwhelmed, *abattre*.

(3.) Stoop to, *s'abaisser devant*, subj.-1; imbrued, *souiller*.

(4.) Take upon thyself, *se charger*; canst, \*; of it, *y*.

(5.) Take charge, *se charger*; find, *fournir*; money, *fonds*, pl.; manage, *conduire*

(6.) Engaged, ind.-4; undertake, *faire*.

(7.) Hast brought on thyself, *s'attirer*, ind.-4.

(8.) Are, ind.-7; can, ind.-7; give, *faire*; an account, *le détail*.

(9.) Told, *dire*, ind.-4.

(10.) Shifts from inn to inn, *changer d'auberge*; with, *chez*; she will lodge, *ce être*.

(11.) Were talking, *parler*, subj.-2.

(12.) Thinks, *penser à*; only, *ne que*; occupied about, *s'occuper de*.

(13.) Triumph over, *triompher de*.

(14.) Is displeasing, *se déplaire*.

(16.) Betray, *se trahir*.

(18.) In our power, *dont on être capable*; afford, *procurer à*; comfort, *agrément*; depends upon, *dépendre de*.

## § I.

*Cases where the Pronouns ELLE, ELLES, EUX, LUI, LEUR, may apply to things.*

The personal pronouns *elle* and *elles*, when in regimen, generally apply to persons only. We say, speaking of a woman, *je m'approchai d'elle, je m'assis près d'elle*; but we say, speaking of a table, *je m'en approchai, je m'assis auprès*.

But when these pronouns are governed by the prepositions *avec, après, à, de, pour, en*, etc., they may very well be applied to things. We say, speaking of a river, *cette rivière est si rapide, quand elle déborde, qu'elle entraîne avec elle tout ce qu'elle rencontre; elle ne laisse après elle que du sable et des cailloux*, that river is so rapid, when it overflows, that it carries with it every thing it meets with in its course; it leaves nothing behind but sand and pebbles.

And speaking of an enemy's camp, *nous marchâmes à elle*, we marched up to it. We cannot even express ourselves any other way.

In speaking of things, reasons, truth, etc., we say also, *ces choses sont bonnes d'elles-mêmes*, these things are good in themselves; *j'aime la vérité au point que je sacrifierais tout pour elle*, I love truth to that degree that I would sacrifice every thing to it; *ces raisons sont solides en elles-mêmes*, those reasons are solid in themselves.

But after the verb *être*, they ought to be applied only to persons, as *c'est à elle, c'est d'elles que je parle, c'est elle-même qui vient*.

The same may be said of the pronouns *eux, lui*, and *leur*, which are also generally applied to persons only, yet custom allows sometimes to deviate from that rule; however, we ought never to apply to

things the pronouns *elle, elles, eux, lui, and leur*, but when usage does not allow us to replace them with the pronouns *y* and *en*.

## EXERCISE.

1. Virtue is the first of blessings; it is from it alone we are to expect happiness.

2. The labyrinth had been built upon the lake of Meris, and they had given it a prospect proportioned to its grandeur.

3. Mountains are frequented on account of the air one breathes on them, how many people are indebted to them for the recovery of their health.

4. This book costs me dear, but I am indebted to it for my instruction.

5. Self-love is captious; we, however, take it for our guide; to it are all our actions directed, and from it we take counsel.

6. These arguments, although very solid in themselves, yet made no impression upon him, so strong a chain is habit.

7. These reasons convinced me, and from them I took my determination.

8. I leave you the care of that bird; do not forget to give it water.

(1.) Blessings, *bien*; are, *devoir*.

(2.) Had been built, *on bâtir*, ind.-6; prospect, *vue*.

(3.) On account, *à cause*; breathes, *respirer*; on them, *y*; are indebted for, *devoir*; recovery, *rétablissement*.

(5.) We (it is he that we); to it (it is to it that we direct all, etc.); direct, *rapporter*; from it (and it is from it that, etc.)

(6.) No, *ne aucun*; so strong, etc. (so much habit is a, etc.); habit, *habitude*.

(7.) And from (and it is), *d'après*; took my determination, *se décider*.

## § II.

*Of the Pronoun soi.*

*Soi* is generally accompanied by a preposition, and is used indeterminately when speaking of persons, as *on doit rarement parler de soi*, one ought to speak very seldom of one's-self. In this case, it is the indirect regimen, but it may be employed without a preposition

1. With the verb *être*, as *en cherchant à tromper les autres, c'est souvent soi qu'on trompe*, or *on est souvent trompé soi-même*, in attempting to deceive



others, we frequently deceive ourselves. In this case *soi* is the subject.

2. After *ne que*, or by opposition, as

#### EXAMPLES.

<i>n'aimer que soi c'est être mauvais</i>	to love only one's-self, is to be a
<i>citoyen</i>	bad citizen
<i>penser ainsi, c'est s'aveugler soi-</i>	to think in this manner, is to
<i>même</i>	blind one's-self

In these examples *soi* is the regimen, but when *de soi* and *en soi* are used in a definite sense in speaking of things, they mean *de sa nature* and *dans sa nature*.

#### EXERCISE.

1. To excuse in one's-self the follies which one cannot excuse in others, is to prefer being a fool one's-self to seeing others so.
2. We ought to despise no one; how often have we not been in need of one more insignificant than ourselves?
3. If we did not attend so much to ourselves, there would be less egotism in the world.
4. Vice is odious in itself.
5. The loadstone attracts iron to itself.

(1.) Follies, *sottises*; others, *autrui*; prefer, *aimer mieux*; to seeing, *que de voir*; so, *tel*.

(2.) We ought, *falloir*; we, *on*; have been in need, *avoir besoin*; insignificant, *petit*.

(3.) We, *on*; attend to, *s'occuper de*; egotism, *égoïsme*.

(5.) Loadstone, *aimant*.

### § III.

*Difficulty respecting the Pronoun LE explained.*

*Le, la, les*, are sometimes used as pronouns, and sometimes as articles. The article is always followed by a noun, *le roi, la reine, les hommes*, whereas the pronoun is always joined to a verb, *je le connais, je la respecte, je les estime*.

The pronoun *le* may supply the place of a substantive, of an adjective, or even of a member of a sentence.



There is no difficulty when it relates to a whole member of a sentence, it is always then in the masculine singular, as *on doit s'accommoder à l'humeur des autres autant qu'on le peut*, we ought to accommodate ourselves to the humour of others as much as we can (do it).

## EXERCISE.

1. The laws of nature and decency oblige us equally to defend the honour and interest of our parents, when we can do it without injustice.

2. We ought not to condemn, after their death, those that have not been condemned during their life-time.

(1.) Decency, *bienséance*.

(2.) We ought, *falloir*; condemned, *le*; time \*.

Neither is there any difficulty when *le* supplies the place of a substantive, it being evident that it then takes the gender and number of that substantive, as *madame, êtes-vous la mère de cet enfant? Oui, je la suis*, Madam, are you the mother of that child? Yes, I am. *Mesdames, êtes-vous les parentes dont Monsieur m'a parlé? Oui, nous les sommes*.

*Observation.*—Though the word relating to the interrogative sentences, in the following exercises, is not expressed in English, yet it must always be in French; this word is *le*, which takes either gender or number according to its relation.

## EXERCISE.

1. Was that your idea? Can you doubt that it was?

2. Are you Mrs. Such-a-one? Yes, I am.

3. Are those your servants? Yes, they are.

(1.) Idea, *pensée*; that it was, *ce être*, subj.-2, *la*.

(2.) Mrs. *Madame*; such-a-one, *un tel*.

(3.) Those, *ce là*; they, *ce*.

It only remains therefore to establish the following rule.

*Rule.*—The pronoun *le* takes neither gender nor number, when holding the place of an adjective.

## EXAMPLES.

*Madame, êtes-vous enrhumée?—Oui, je le suis*

*Mesdames, êtes-vous contentes de ce discours?—Oui, nous le sommes*

*Fut-il jamais une femme plus malheureuse que je le suis!*

*Observation.*—This rule is observed when the substantives are used adjectively, as *Madame, êtes-vous mère?—Oui, je le suis. Mesdames, êtes-vous parentes?—Oui, nous le sommes. Elle est fille, et le sera toute la vie.* But not if the adjectives be used substantively, as *Madame, êtes-vous la malade?—Oui, je la suis.* Therefore this question, *êtes-vous fille de M. le Duc?* is to be answered, *oui, je le suis*; and this, *êtes-vous la fille de M. le Duc?—Oui, je la suis.*

## EXERCISE.

1. Ladies, are you glad to have seen the new piece? Yes, we are.
2. I, a slave! I, born to command! alas! it is but too true that I am so.
3. She was jealous of her authority, and she ought to be so.
4. Was there ever a girl more unhappy, and treated with more ridicule than I am?
5. You have found me amiable; why have I ceased to appear so to you?
6. Have we ever been so quiet as we are?
7. Madam, are you married? Yes, I am.
8. Madam, are you the bride? Yes, I am.

(2.) Slave, *esclave*; but, *ne que*.

(3.) Ought, *devoir*, ind.-2.

(4.) With more ridicule, *plus ridiculement*.

N.B.—The same rule is to be observed in superlatives absolute, as

<i>la lune ne nous éclaire pas autant</i>	the moon does not give us so
<i>que le soleil, quand même elle est</i>	much light as the sun, even
<i>la plus brillante or quand elle</i>	when it shines brightest
<i>brille le plus*</i>	

## § IV.

*Repetition of the Personal Pronouns.*

*Rule I.*—The pronouns of the first and second

\* In the above N.B. *quand elle donne même le plus de lumière*, would be better than *quand même elle est la plus brillante*, which turn would offend a French ear.

persons, when in subject, ought to be repeated before all the verbs, when those verbs are in different tenses, and it is always better to repeat them, even when the verbs are in the same tense.

## EXAMPLES.

<i>je soutiens et je soutiendrai toujours</i>	I maintain, and (I) will always maintain
<i>vous dites, et vous avez toujours dit</i>	you say, and (you) have always said
<i>accablé de douleur, je m'écriai et je dis</i>	overwhelmed with sorrow, I exclaimed and (I) said
<i>nous nous promenions sur le haut du rocher, et nous voyions sous nos pieds, etc.</i>	we were walking upon the summit of the rock, and (we were) seeing under our feet, etc.

*Observation.*—We ought, in all cases, to repeat these pronouns, though the tenses of the verbs do not change, when the first is followed by a regimen, as *vous aimerez le Seigneur votre Dieu, et vous observerez sa loi*, you shall love the Lord your God, and (you shall) observe his law.

This rule is not followed in English.

## EXERCISE.

1. My dear child, I love you, and I shall never cease to love you; but it is that love itself that I have for you which obliges me to correct you for your faults, and to punish you when you deserve it.

2. I heard and admired these words, which comforted me a little, but my mind was not free enough to make him a reply.

3. Thou wast young and thou aimedst without doubt at the glory of surpassing thy comrades.

4. God has said: You shall love your enemies, bless those that curse you, do good to those that persecute you, and pray for those who slander you. What a difference between this morality and that of philosophers!

(1.) To, *à*.

(2.) Heard, *écouter*, ind.-2.; words, *discours*; my mind (I had not the mind, etc.); to make a reply, *répondre à*.

(3.) Aimedst at, *aspirer à*; surpassing, *l'emporter sur*.

(4.) Curse, *maudire*; slander, *calomnier*; between, *de*; and that, \* *à celle*.

*Rule.*—The pronouns of the third person, when

in subject, are hardly ever to be repeated before verbs, when those verbs are in the same tense, and they may be repeated or not, when the verbs are in different tenses.

## EXAMPLES.

<i>la bonne grâce ne gâte rien ; elle</i>	a graceful manner spoils nothing ;
<i>ajoute à la beauté, relève la modestie, et y donne du lustre</i>	it adds to beauty, heightens modesty, and gives it lustre
<i>il n'a jamais rien valu et ne vaudra jamais rien</i>	he never was good for any thing, and never will be
<i>il est arrivé ce matin, et il repartira ce soir</i>	he is arrived this morning, and (he) will set off again this evening

*Observation.*—We have said *hardly ever*, because perspicuity requires the repetition of the pronoun when the second verb, beside the conjunction *et*, is preceded by a preposition, which, with its regimen, forms a long incidental phrase, as

*il fond sur son ennemi, et après l'avoir saisi d'une main victorieuse, il le renverse, comme le cruel aquilon abat les tendres moissons qui dorent la campagne.*

## EXERCISE.

1. He took the strongest cities, conquered the most considerable provinces, and overturned the most powerful empires.
2. He takes a hatchet, cuts quite off the mast which was already broken, throws it into the sea, jumps upon it amidst the furious billows, calls me by my name, and encourages me to follow him.
3. He marshals the soldiers, marches at their head, advances in good order towards the enemy, attacks them, breaks them, and after having entirely routed them, (he) cuts them in pieces.

(1.) Overturned, *renverser*.

(2.) Hatchet, *hâche* f. ; cuts quite off, *achever de couper* ; broken, *rompre* ; throws, *jeter* ; jumps upon it, *s'élancer dessus* ; billows, *onde*.

(3.) Marshals, *ranger en bataille* ; breaks, *renverser* ; entirely routed, *achever de mettre en désordre* ; cuts, *tailler*.

*Rule III.*—The personal pronouns, when in subject, of whatever person they may be, must always be repeated before the verbs, either when we pass from affirmation to negation, and *vice versâ*, or when the verbs are joined by any conjunction except *et* and *ni*.



## EXAMPLES.

<i>il veut et il ne veut pas</i>	he wills and he wills not
<i>il donne d'excellens principes,</i>	he lays down excellent principles
<i>parcequ'il sait que les progrès</i>	because he knows that upon
<i>ultérieurs en dépendent</i>	them depends every further progress

but we say, *il donne et reçoit*, he gives and receives ;  
*il ne donne ni ne reçoit*, he neither gives nor receives.

## EXERCISE.

1. It is inconceivable how whimsical she is : from one moment to the other she wills and she wills not.

2. The Jews are forbidden to work on the Sabbath ; they are as if chained down in their sleep ; they light no fire and carry no water.

3. Since eight days nearly she neither eats nor drinks.

4. The soldier was not repressed by authority, but, stopped through satiety and shame.

(1.) (She is of a whimsical cast inconceivable) ; whimsical cast, *bizarrerie* f.

(2.) (It is forbidden to) forbidden, *défendre* ; sabbath, *jour du sabbat* ; light, *allumer* ; if \* ; chained down, *enchaîné* ; sleep, *repos*.

(3.) Nearly, *près de*.

(4.) Repressed, *réprimer* ; stopped, *s'arrêter* ; through, *par*.

**Rule IV.**—Pronouns, when in regimen, are repeated before all the verbs.

## EXAMPLES.

<i>l'idée de ses malheurs le poursuit, le</i>	the idea of his misfortunes pur-
<i>tourmente, et l'accable</i>	sues (him), torments (him), and overwhelms him
<i>il nous ennuie et nous obsède sans</i>	he wearies (us) and torments us
<i>cesse</i>	incessantly

**Observation.**—The pronoun in regimen is not repeated before such compound verbs as express the repetition of the same action, as *je vous le dis et redis, il le fait et refait sans cesse* ; this, however, is the case only when the verbs are in the same tense.

## EXERCISE.

1. It is taste that selects the expressions, that combines, arranges, and varies them, so as to produce the greatest effect.



2. Horace answered his stupid critics not so much to instruct them as to show their ignorance, and let them see that they did not even know what poetry was.

3. Man embellishes nature herself; he cultivates, extends, and polishes it.

(1.) (Repeat *qui* before every verb); so as to, *de manière, à ce que*; (they produce).

(2.) Stupid, *sot*; not so much, *moins*; (to show (to them) their, etc.); let see, *faire entendre*; was, *c'était que*.

## § V.

### *Relation of the Pronouns of the third Person to a Noun expressed before.*

**Rule.**—The pronouns of the third person, *il, ils, elle, elles, le, la, les*, must always relate to a noun, in subject or regimen, taken in a definite sense; but they must not be made to relate, either to a subject and regimen at the same time, or to a noun taken in an indefinite sense, or to a noun that has not before been expressed in the same sense.

#### EXAMPLES.

la rose <i>est la reine des fleurs, aussi</i>	the rose is the queen of flowers,
<i>elle est l'emblème de la beauté</i>	therefore it is the emblem of beauty
<i>j'aime l'ananas; il est exquis</i>	I like the pine-apple; it is exquisite

But we cannot say, Racine *a imité* Euripide *en tout ce qu'il a de plus beau dans sa Phèdre*, Racine has imitated Euripides in all that he has (is) most beautiful in his Phedra; because, as the pronoun *il* may relate either to Racine or to Euripides, the sentence is equivocal. Neither can we say, *le légat publia une sentence d'interdit; il dura trois mois*, the legate published a sentence of interdiction; it lasted three months; because *il* cannot, from the construction of the sentence, relate to *interdit*. Again, it is not altogether correct to say, *nulle paix*

*pour l'impie; il la cherche, elle fuit*, no peace for the wicked; he seeks it, it flies; because, from the construction, the pronouns *la* and *elle* seem to be used for *nulle paix*, whereas, according to the meaning, they supply the place of the substantive *paix*, which is the opposite state.

## EXERCISE.

1. Poetry embraces all sorts of subjects; *it* takes in every thing that is most brilliant in history; *it* enters the fields of philosophy: *it* soars to the skies; *it* plunges into the abyss; *it* penetrates even to the dead; *it* makes the universe its domain, and if this world be not sufficient, *it* creates new ones which *it* embellishes with enchanting abodes, which *it* peoples with a thousand various inhabitants.

2. Egypt aimed at grandeur, and wanted to strike the eyes at a distance, but always pleasing *them* by the justness of proportions.

3. Egypt, satisfied with its own country, where every thing was in abundance, thought not of conquests; *it* extended itself in another manner, by sending colonies to every part of the globe, and with *them*, politeness and laws.

4. The Messiah is expected by the Hebrews; *he* comes and calls the Gentiles, as had been announced by the prophecies; the people that acknowledges *him* as come, is incorporated with the people that expected *him*, without a single moment of interruption between the two.

(1.) Subjects, *matière*; takes in, *se charger de*; that is, *y avoir de*; the fields (in); soars, *s'élancer dans*; plunges, *s'enfoncer*; to, *chez*; (its domain of the universe); be sufficient, *suffire*; ones \* *monde* repeated; enchanting, *enchanté*; abodes, *demeure*; various, *divers*.

(2.) Grandeur, *grand*; wanted, *vouloir*; to, \*; pleasing (in), *contenter*.

(3.) Was in abundance, *abonder*; thought, *songer*; by (in); part of the globe, *terre*.

(4.) Gentiles, *Gentil*; (the prophecies had announced it); acknowledges, *reconnaître*; with, *à*; without, *sans que y avoir*, subj.-1; single, *seul*.

## II

## POSSESSIVE PRONOUNS.

*How to express in French son, sa, ses, leur, leurs, relating to Inanimate things.*

The possessive pronouns *son, sa, ses, leur, leurs*, may relate either to persons or to things personified, or simply to things. If they relate to persons or

personified things, there is no difficulty, *son, sa, ses*, etc. must be used and never supplied by any other words; but if they relate only to inanimate things, the following rule must be attended to.

*General Rule.*—The possessive adjectives or pronouns *son, sa, ses, leur, leurs*, when relating to inanimate things, are used in a sentence, only when the name or pronoun of the thing referred to is expressed in the same proposition where is placed the possessive pronoun; for instance, we say, *l'Angleterre étend son commerce par toute la terre*, England extends her trade over the whole globe.

In the above example, the possessive pronoun *son* relates to an inanimate thing (*Angleterre*) expressed in the same proposition; but for the same reason, we cannot say *la ville de Londres est belle, j'admire ses rues magnifiques*, the town of London is beautiful, I admire its magnificent streets; because in this last sentence, the phrase including two propositions, it is only in the first that the name of the thing (*Londres*) has been expressed, but not in the second, where the pronoun *ses* is to be found; therefore we ought to say, *la ville de Londres est belle, j'en admire les rues magnifiques*, the town of London is beautiful, I admire the magnificent streets (of it); however, if the possessive pronouns are immediately preceded by a preposition, in that case our last observation does not stand good, and *son, sa, ses*, etc., are to be used, as *la ville de Londres est belle, j'admire la magnificence de ses rues*; in this example *ses* is preceded by the preposition *de*.

#### *Observations.*

1. On all other occasions, when *son, sa, ses, leur, leurs* apply to inanimate things, the particle *en* placed immediately before the verb must be substituted.

2. The definite article *le, la, les*, and the particle *en*, are substituted to *son, sa, ses*, etc., whenever the sense of the proposition may bear the change without any impropriety, therefore, instead of saying in speaking of a house, *son extérieur est agréable*, its outside is agreeable; in speaking of a town, *j'aime ses environs*, I like its vicinity; and in speaking of trees, *leurs fruits sont excellents*, their fruits are excellent; we may say very well without any injury to the sense, *l'extérieur en est agréable; j'en admire les environs; les fruits en sont excellents*. But in the two following sentences, the alteration of *en* to *son, sa, ses*, etc., could not take place without inconvenience to the sense, as in speaking of London, we should say *ses bâtimens réguliers plaisent au premier coup-d'œil*, its regular buildings please at the first sight, but not *les bâtimens réguliers en plaisent; son commerce produit d'immenses ressources*, its trade produces immense resources, but not *le commerce en produit d'immense*, etc.

#### EXERCISE.

1. A new custom was a phenomenon in Egypt, for which reason there never was a people that preserved so long *its* customs, *its* laws, and even *its* ceremonies.

2. Solomon abandons himself to the love of women; *his* understanding declines, *his* heart weakens, and *his* piety degenerates into idolatry.

3. That superb temple was upon the summit of a hill; *its* columns were of Parian marble, and *its* gates of gold.

4. The Laocoon is one of the finest statues in France; not only *the whole*, but all *its* features, even the least, are admirable.

5. The Thames is a magnificent river; *its* channel is so wide and so deep below London Bridge, that several thousands of vessels lie at their ease in it.

6. This fine country is *justly* admired by foreigners; *its* climate is delightful, *its* soil fruitful, *its* laws wise, and *its* government just and moderate.

. The trees of that orchard are well exposed, yet *its* fruits are bad enough.



8. The Seine has *its* source in Burgundy, and *its* mouth at Hâvre-de-Grâce.

9. The pyramids of Egypt astonish, both by the enormity of *their* mass and the justness of *their* proportions.

10. Egypt alone could erect monuments for posterity; *its* obelisks are still to this day, as much for their beauty as for their height, the principal ornament of Rome.

11. History and geography are a mutual light to each other; a perfect knowledge of *them* ought to enter into the plan of a good education.

(1.) Phenomenon, *prodige*; for which reason, *aussi*; preserved, subj.-3.

(2.) Declines, *baisser*; weakens, *s'affaiblir*.

(3.) Summit, *haut*; hill, *colline*; Parian, *de Paros*.

(4.) The whole, *l'ensemble*; even, *jusqu'à*.

(5.) Channel, *lit*; below, *au dessous de*; lie at, *être à*.

(6.) Justly, *avec raison*; soil, *sol*.

(7.) Orchard, *verger*; yet, *cependant*.

(8.) Mouth, *embouchure*; Hâvre, *le Hâvre*.

(9.) Both, *également*: (et elegantly repeated).

(10.) Could, *il appartenir à* ind.-2; alone, *ne que*; erect, *dresser*; to this day, *aujourd'hui*; as much for, *autant par*; height, *hauteur*.

(11.) Are a mutual light, *s'éclairer l'un par l'autre*; a, \*; of them (their.)

When there exists any doubt whether the possessive pronoun ought to be used or not, the following is the rule:

The article, instead of the possessive pronoun, must be put before a noun forming the regimen, when a pronoun which is either subject or regimen, sufficiently supplies the place of that possessive without ambiguity.

## EXAMPLES.

<i>j'ai mal à la tête</i>	my head aches
<i>je me suis coupé le doigt</i>	I have cut my finger
<i>il faudra lui amputer la jambe</i>	it will be necessary to cut off his leg
<i>vous leur marchez sur les pieds</i>	you tread upon their feet

## EXERCISE.

1. For the whole winter, he has had sore eyes.
2. I had a fall yesterday, and I hurt the loins and head.
3. Furious, he gets off from the midst of us, and runs with the utmost swiftness, like a horse that is become unruly.
4. In this sanguinary battle, he received a wound by a shot in his right arm, and another in his left leg; by dint of care his arm was saved, but it was necessary to cut off his leg.

(1.) For, *pendant*; has had sore, *avoir mal à*.



2.) Had a fall, *se laisser tomber*; hurt, *se faire mal* à.

(3.) With the utmost swiftness, *à perte d'haleine*; like, *tel que*; is become unruly, *prendre le mors aux dents*.

(4.) A wound by a shot, *un coup de feu*; arm, *bras*; leg, *jambe*; by dint, *à force*; his arm, etc. (they saved the arm to him); was necessary, *falloir*.

But should either the personal pronoun, or circumstances, not remove all equivocation, then the possessive pronoun ought to be joined to the noun. We ought to say, *je vois que ma jambe s'enfle*, I see that my leg is swelling, because I may see the leg of another person swelling. For the same reason, we ought to say, *il lui donna sa main à baiser*, he gave him his hand to kiss; *elle a donné hardiment son bras au chirurgien*, she boldly gave her arm to the surgeon.

#### EXERCISE.

1. In this interview, they made each other presents; she gave him her portrait, and he gave her his finest diamond.

2. A young surgeon was disposed to bleed the great Condé; this prince said to him smiling: Tremble you not to bleed me? I, my Lord, no, certainly; it is not I, it is you who ought to tremble. The prince, charmed with the reply, immediately gave him his arm.

(1.) Interview, *entrevue*; made each other, *se faire mutuellement*.

(2.) Was disposed, *se disposer*; bleed, *saigner*; smiling, *d'un air riant*; it is not I, (it is not to me); it is you, (it is to you); who ought, \* *de*; reply, *repartie*.

#### Observations.

1. Although verbs which are conjugated with two pronouns of the same person remove every kind of amphibology, at least in general, yet custom authorises some proverbial expressions in which the possessive pronoun seems to be useless, as *il se tient ferme sur ses pieds*, he stands firm upon his feet (legs), always find himself on his legs.

2. Custom likewise authorises certain pleonasms, which seem to make exceptions to this rule, as *je l'ai vu de mes propres yeux*, I have seen it with my own eyes.

3. When we speak of an habitual complaint, we

ought to use the possessive pronoun, as *sa migraine l'a repris*, his headache is come upon him again.

4. We never make use of the possessive pronouns before a noun which is to be followed by *qui* or *que*, and a pronoun of the same person as those possessives. Thus, we ought to say, *j'ai reçu la lettre que vous m'avez écrite*, I have received the letter which you wrote to me. It would be wrong to say *votre lettre que vous*, etc. Foreigners are apt to offend against this rule.

The possessive pronouns perform the office of the article and are regulated by the same laws; they ought, therefore, to be repeated before all the substantives in subject or regimen, and before the adjectives which express different qualities, as *son père, sa mère, et ses frères sont de retour*, his father, mother, and brothers are come back; *je lui ai montré mes plus beaux et mes plus vilains habits*, I have shown him my finest and my ugliest dresses. This rule which is not always observed in English, is common in French to all adjective pronouns.

## EXERCISE.

1. Whatever he may do, he always finds himself on his legs.
2. Can you yet doubt the truth of what I tell you? Would you ask a stronger proof than that I give you; it is that I heard it, yes, heard it with my own ears.
3. My gout does not allow me a moment's repose.
4. It is in vain that I exhort you to work and to study; *your* idleness, that cruel disease which disorders you, renders useless all the exhortations of interest and friendship.
5. If you wish to be beloved, fail not to perform the promises you have just made.
6. In the retreat that I have chosen for myself, my study and — garden are my greatest delight.
7. He brought me into his laboratory, and showed me his large and — small vessels.

(1.) Finds himself, *se trouver*.

(2.) Can, cond.-1; doubt, *douter de*; ask, *exiger*; heard, *entendre*.

(3.) Allow, *laisser*.

(4.) It is in vain, *je avoir beau*; that I, \*; disorders, *travailler*.

(5.) Fail not, *ne pas manquer*.

(6.) For myself (to me); study, *cabinet*.

(7.) Brought, *mener*; laboratory, *laboratoire*; vessels, *vaisseau*.

### III.

#### RELATIVE PRONOUNS.

*Qui*, in subject, may very properly relate to persons and to things, as *l'homme qui joue perd son temps*, the man who gambles loses his time; *le livre qui plaît le plus n'est pas toujours le plus utile*, the book which pleases most is not always the most useful. But, when it is in regimen, it can only be said of persons or of things personified, whether the regimen be direct or indirect, as *quand on est délicat et sage dans ses goûts, on ne s'attache pas sans savoir qui l'on aime*, he who is wise and discriminate in his feelings, does not form an attachment without knowing whom he loves; *l'homme à qui appartient ce beau jardin, est très-riche*, the man to whom this fine garden belongs is very rich; *la femme de qui vous parlez*, the woman of whom you are speaking.

*Observation*.—When the regimen indirect is expressed by the preposition *de*, we ought to prefer *dont* to *de qui*. It is better to say, *la femme dont vous parlez*, but it is only when the relative is to be followed by a personal pronoun.

*Rule I*.—*Qui* must not be separated from its antecedent, when that antecedent is a noun.

#### EXAMPLE.

<p>un jeune homme qui est docile aux conseils qu'on lui donne, et qui aime à en recevoir, aura infailli- blement du mérite</p>	<p>a young man who is docile to the counsels which are given him, and who loves to receive them, will infallibly have merit</p>
--	---

*Observation*.—In some phrases, *qui* may be separated from the substantive by a certain number of words; it is when the sense forces it to be referred

to that substantive, as *il a fallu, avant toute chose, vous faire lire dans l'écriture sainte l'histoire du peuple de Dieu, qui fait le fondement de la religion*. This sentence is very correct, because, as *du peuple* determines the kind of history, and *de Dieu* the kind of people, the mind necessarily goes back to the substantive *histoire*, to which it refers the incidental phrase.

*Qui*, however, may be separated from its antecedent, when this antecedent is a pronoun in regimen direct, as *il la trouva qui pleurait à chaudes larmes*, he found her crying bitterly; *je le vois qui joue*, I see him playing; because, in this case, the place of the pronoun is before the verb, and it is the same as saying, *il trouva elle qui pleurait*, etc.; *je vois lui qui joue*. Also in these kind of sentences, which are real gallicisms, *ceux-là ne sont pas les plus malheureux qui se plaignent le plus*, those are not the most unhappy who complain the most.

## EXERCISE.

1. A young man *who* loves vanity of dress, like a woman, is unworthy of wisdom and glory; glory is only due to a heart *that* knows how to suffer pain and trample upon pleasure.

2. Thyself, O my son, my dear son, thou thyself *that* now enjoyest a youth so lively and so fruitful in pleasures, remember that this fine age is but a flower *which* will be dried up as soon as open.

3. Men pass away like flowers, *which* open in the morning, and at night are withered and trampled under foot.

4. You must have a man *that* loves nothing but truth and you, *that* will speak the truth in spite of you, *that* will force all your entrenchments; and that necessary man is the very same whom you have sent into exile.

5. We perceived him waiting for us, quietly seated under the shade of a tree.

(1.) Vanity of dress, *se parer vainement*; how to, \*; trample upon, *fouler aux pieds*.

(2.) Remember, *se souvenir*; dried up, *sécher*; open, *éclore*.

(3.) Open, *s'épanouir*; and (which); withered, *flétrir*.

(4.) You must have, *il falloir*; nothing but, *ne que*; will (change the future into the present of the subjunctive); entrenchments, *retranchement*; sent into exile, *exiler*.

(5.) Waiting for (who waited), *attendre*; under, *à*.



*Rule II.*—The relative *qui* must always relate to a noun taken in a determinate sense.

## EXAMPLES.

*l'homme est un animal raisonnable, qui, etc.*  
*il me reçut avec une politesse, qui, etc.*

But we cannot say *l'homme est animal raisonnable, qui, etc.*; *il me reçut avec politesse, qui, etc.*

*Observation.*—Though in many phrases, the determination of the nouns is not expressed, yet it is clearly understood. Thus, all these phrases are correct: *il n'a point de livre qui ne soit de son choix*, he has not a book that is not of his own selecting; *y a-t-il ville dans le royaume qui soit plus favorisée?* is there a city in the kingdom that is more favoured? *il n'y a pas homme qui soit assuré d'une heure de vie*, there is no man (not a man) that is sure of an hour's life; *il se conduit en homme qui connaît le monde*, he behaves himself like a man who knows the world; *il est accablé de maux qui ne lui laissent pas un instant de repos*, he is overwhelmed with evils that do not allow him a moment's rest; *c'est une sorte de fruit qui ne mûrit pas en Europe*, it is a sort of fruit (a fruit) that does not ripen in Europe. From the translation of all the above examples, it is evident that *livre, ville, homme, maux*, are really determined, the meaning being, *il n'a pas un livre qui, etc., y a-t-il une ville qui, etc.*, and as to the word *sorte*, we have seen that it also determines the word *fruit*.

## EXERCISE.

1. He received us with such goodness, civility, and grace, as charmed us, and made us forget all we had suffered.
2. There is no *city* in the world where there are more riches and a greater population.
3. Is there a *man* can say: I shall live to-morrow?
4. He has no friend but would make for him every kind of sacrifice.



5. He is surrounded *by enemies* who are continually observing him, and would very much wish to find him in fault.

6. In his retreat he lives as a sage, *who* knows mankind and mistrusts them.

7. The pine-apple is *a sort of fruit* that in Europe ripens only in hot-houses.

8. That man is *a sort of pedant*, who takes words for ideas, and facts confusedly heaped up for knowledge.

(1.) Such...as, *un...qui.*

(2.) There are, subj.

(3.) Man (who); can, subj.

(4.) Would make, subj.-2.

(5.) To, \*

(6.) As a, *en*; mistrusts, *se défier de.*

(7.) Hot-houses, *serre chaude.*

(8.) Heaped up, *entasser.*

*Que* relates to persons and things in all cases. It is always regimen direct in a preposition, and cannot be without an antecedent expressed, which it generally follows, as *l'homme que je vois, la pêche que je mange.* We say *generally*, because in some instances it may be separated from the antecedent by a certain number of words; it is when the mind necessarily goes back to that antecedent, as in this sentence of Fléchier's: *Qu'est-ce qu'une armée? C'est un corps animé d'une infinité de passions différentes, qu'un homme habile fait mouvoir pour la défense de la patrie.*

*Observation.*—There are instances where *que* appears to be regimen indirect, as it seems to be used instead of *à qui* or *dont*, as *c'est à vous que je parle; c'est de lui que je parle; de la façon que j'ai dit la chose.* But in this case *que* is a conjunction.

#### EXERCISE.

1. The God *whom* the Hebrews and Christians have always served, has nothing in common with the deities full of imperfection and even of vice, worshipped by the rest of the world.

2. Epopœa is not the panegyric of a hero *which* is proposed as a pattern, but the recital of a great and illustrious action, which is exhibited for imitation.

3. The good *which* we hope for shows itself to us, and flies away like an empty dream, *which* a man's awakening causes to vanish, to

teach us that the very things *which* we think we (hold fast in our hands), may slip away in an instant.

4. Plato says, that in writing, we ought to hide ourselves, to disappear, to make the world forget us, that we may produce nothing but the truths we wish to impress, and the passions we wish to purify.

(1.) (That the rest of the world worshipped).

(2.) Is proposed, *on propose*; pattern, *modèle*; exhibited, *donner*; imitation, *exemple*.

(3.) Flies away, *s'envoler*; a man's awaking, *réveil*; causes, *faire*; we hold fast, \* *tenir le mieux*; in our hands, \*; slip away, *échapper à l'*.

(4.) To make the world forget, *se faire oublier*; that we may produce, *pour ne produire que*; we, *on*; wish, *vouloir*; impress, *persuader*.

*Lequel* and *dont* relate both to persons and things. It is a general rule that we ought never to use *lequel*, either as a subject or object, but when it is to avoid amphibology; for, whenever the sense is sufficient to remove it, we must make use of *qui* or *que*; this is conformable to the present practice.

*Lequel*, with the preposition *de*, is either followed or preceded by a noun, which it unites to the principal sentence. If it be followed by the noun, we ought to prefer *dont* to *duquel*, both for persons and things; thus we say, *la Tamise dont le lit*, and not *de laquelle*; *le prince dont la protection*, and not *duquel*; but in speaking of persons, *de qui* is still better than *dont*, and in this last example, we should prefer *le prince de qui la protection*. If *lequel* be preceded by the noun, we can only make use of *duquel* when speaking of things, as *la Tamise, dans le lit de laquelle*, and it is always better to use it when speaking of persons, as *le prince à la protection duquel*; *de qui* would not be so well.

With the preposition *à*, we can only make use of *auquel* when speaking of things, as *les places auxquelles il aspire*; but we ought to prefer *à qui* when speaking of persons, as *les rois à qui on doit obéir*; *auxquels* would not do so well.

It is easy to see that the relative *qui*, preceded by

a preposition, never relates to things, but to persons only.

## EXERCISE.

1. The grand principle *on which* the whole turns is, that all the world is but one republic, *of which* God is the common father, and every nation, as it were, one great family.

2. Homer, *whose* genius is grand and sublime like nature, is the greatest poet, and perhaps the most profound moralist of antiquity.

3. The celebrated Zenobia, *whose* noble firmness you have admired, preferred to die with the title of queen rather than to accept the advantageous offers which Aurelian made her.

4. The Alps, on the summit *of which* the astonished eye discovers perpetual snow and ice, present at sun-set, the most imposing and most magnificent spectacle.

5. A king, *to whose* solicitude we owe a good law, has laboured more towards his own glory than if he had conquered the universe.

6. The ambitious man sees nothing but pleasure in the possession of the places *to which* he aspires with so much ardour, instead of seeing the troubles that are inseparable from them.

7. Kings, *whom* religion imposes upon us as a duty to obey, are, upon earth, the true image of the providence of God.

(1.) Turns, *rouler*; all, *\* ;* as it were, *comme*.

(3.) Preferred rather, *aimer mieux*.

(4.) Sun-set, *soleil couchant*.

(5.) Towards, *pour*.

(6.) Instead of, *au lieu de*.

(7.) Whom (to); imposes upon as a duty, *faire un devoir*.

*Quoi* can never relate but to things. It follows the word to which it relates, and is always preceded by a preposition, as *la chose à quoi on pense ; voilà les conditions sans quoi la chose ne peut se faire*; this turn is still to be met with in some writers, but *duquel* and *auquel* are much better, for *quoi* has a vague signification, for which reason it is never used with any degree of propriety but when it relates to a vague and indefinite subject, such as *ce* or *rien*, as *c'est de quoi je m'occupe sans cesse ; il n'y a rien à quoi je sois plus disposé*.

*Où, d'où, par où*, never relate but to things. We never use them but when the nouns to which they relate express some kind of motion or of rest, at

least metaphorically, as *voilà le but où il tend*, that is the end he aims at; *c'est une chose d'où dépend le bonheur public*, it is a thing upon which the public happiness depends; *les lieux par où il a passé*, the places through which he has passed.

## EXERCISE.

1. What a young man, who begins the world, ought principally to attend to, is not to give it a high opinion of his understanding, but to get himself many friends by the qualities of his heart.

2. A youth lost in uselessness, softness, and voluptuousness, prepares for us nothing but sorrows and disgusts in old age; this, nevertheless, is *what* we little think of when we are young.

3. There is nothing *by which* we show ourselves more affected than the loss of fortune, although being frail and perishable by its nature, it cannot contribute to our happiness.

4. A grove *in which* I brave the ardour of the dog-star, a retired valley *where* I can meditate in peace, a high hill, *whence* my eye extends over immense plains, are the places *where* I spend the happiest moments of my life.

(1.) To what, *ce à*, begins, *entrer dans*; to attend, *s'attacher*: it, *y*: opinion, *idée*; understanding, *esprit*; to get himself, *se faire*.

(2.) Softness, *mollesse*; of which (to).

(3.) By, *à*; we, *on*; affected, sensible; frail, *frêle*; cannot, subj.

(4.) Dog-star, *canicule*; spend, *passe*.

## IV.

## ABSOLUTE PRONOUNS.

*Qui* relates to persons only; it presents to the mind nothing but a vague undetermined idea, as *qui sera assez hardi pour l'attaquer?* Who will be bold enough to attack him? It is used in the feminine and in the plural, as *qui est cette personne?* Who is that person? *Qui sont ces femmes?* Who are those women?

*Que* and *quoi* relate to things only, as *que pouvait la valeur en ce combat funeste?* What could valour do in that fatal combat? *A quoi pensez-vous?* What are you thinking of? *Que* is sometimes used for *à quoi*, *de quoi*, as *que sert la science sans la vertu?* What avails learning without virtue? *Que sert à*



*l'avare d'avoir des trésors?* What use is it to the miser to possess treasures? that is, *à quoi sert*, etc., *de quoi sert*, etc.

*Quoi* sometimes relates to a whole sentence, and in this case, it is the only expression authorised by usage, as *la vie passe comme un songe ; c'est cependant à quoi on ne pense guère*.

*Observation*.—*Que* and *quoi* govern the preposition *de* before the adjective that follows them, as *que dit-on de nouveau?* *Quoi de plus agréable?* *Que* governs it likewise before the substantives.

*Quel* relates both to persons and things, as *quel homme peut se promettre un bonheur constant?* *Quelle grâce ! quelle beauté ! mais quelle modestie !*

*Où, d'où, par où*, never relate but to things.

## EXERCISE.

1. *Who* could ever persuade himself, did not daily experience convince us of it, that out of a hundred persons there are ninety who sacrifice to the enjoyment of the present all the best founded hopes of the time to come?

2. *Who* would love virtue for its own sake, could we but see it in all its beauty?

3. *What* is an army? A body animated with an infinite number of different passions, which a skilful man puts into motion for the defence of the country.

4. He who did not know how to apply himself in his youth, does not know *what* to do in mature age.

5. He was a wise legislator who, having given to his nation laws calculated to make them good and happy, made them swear not to violate any of those laws during his absence; after *which*, he went away, exiled himself from his country, and died poor in a foreign land.

6. *What* people of antiquity ever had better laws than the Egyptians? *What* other nation ever undertook to erect monuments calculated to triumph over both time and barbarism?

7. *What* more instructing and entertaining than to read celebrated authors in their own language! *What* beauty, *what* delicacy, and *grace*, which cannot be conveyed into a translation, are not discovered in them!

8. When Ménage had published his book of the origin of the French language, Christina, queen of Sweden, said, "Ménage is the most troublesome man in the world; he cannot let one word go



without its passport; he must know *whence* it comes, *where* it has passed *through*, and *whither* it is going.

- (1.) Out of, *sur*; time to come, *avenir*.
- (2.) Its own sake, *elle-même*; could we, *on pouvoir*, ind.-2.
- (3.) With, *de*; infinite number, *infinité*; puts into motion, *faire mouvoir*; country, *patrie*.
- (4.) How, *\**; what (to); to do, *s'occuper*; mature, *mûr*.
- (5.) Nation, *concitoyen*; calculated, *propre*; not to violate (that they would not); went away, *partir*.
- (6.) Calculated to, *fait pour*; both, *également*.
- (7.) Delicacy,  *finesse*; which cannot, *que on*; be conveyed, *faire passer*; are not (active voice) *on*.
- (8.) When, *après que*; troublesome, *incommode*; cannot, *ne saurait*; go, *passer*; must, *vouloir*; is going, *aller*.

## V.

### DEMONSTRATIVE PRONOUNS.

We have seen that *ce*, joined to a noun, takes its gender and number, and that as it does the office of article, it ought to follow the same laws of repetition. It is also joined to the verb *être*, and to a relative pronoun.

*Ce*, joined to the verb *être*, always governs this verb in the singular except when it is followed by the third person plural. We say, *c'est moi, c'est toi, c'est lui, c'est nous, c'est vous*, but we ought to say, *ce sont eux, ce sont elles, ce furent vos ancêtres, qui*, etc.

*Ce* is often used for a person or thing before-mentioned, and in this case it is for *il* or *elle*. We must always make use of *ce* when the verb *être* is followed by a substantive, taken in a determinate sense, that is, accompanied by the article or the adjective *un*, as *lisez Homère et Virgile, ce sont les plus grands poètes de l'antiquité*, read Homer and Virgil, they are the best poets of antiquity. *La douceur, l'affabilité, et une certaine urbanité distinguent l'homme qui vit dans le grand monde; ce sont là les marques auxquelles on le reconnaît*, gentleness, affability, and a certain urbanity, distinguish the man that lives in the great world; those are the

marks by which he may be known. *Avez-vous lu Platon ? c'est un des plus beaux génies de l'antiquité*, have you read Plato? He is one of the greatest geniuses of antiquity. But when the verb *être* is followed by an adjective, or by a substantive taken adjectively, we ought to make use of *il, elle*, as *lisez Démosthène et Cicéron ; ils sont très-éloquens. J'ai vu l'hôpital de Greenwich ; il est magnifique et digne d'une grande nation. Compteriez-vous sur Valère ? Ignorez-vous qu'il est homme à ne jamais revenir de ses premières idées ?* Would you rely upon Valère? Do you not know that he is that kind of man that will never give up his first ideas? As no such distinction is made in English, the learner ought particularly to attend to this rule.

## EXERCISE.

1. *It is we*, who have drawn that misfortune upon us, through our thoughtlessness and imprudence.

2. *It was* the Egyptians that first observed the course of the stars, regulated the year, and invented arithmetic.

3. Peruse attentively Plato and Cicero; *they are* the two philosophers of antiquity who have given us the most sound and luminous ideas upon morality.

4. If you be intended for the pulpit, read over and over again Bourdaloue and Massillon; *they are* both very eloquent, but the aim of the former is to convince, and that of the latter to persuade.

(1.) Upon, \*; thoughtlessness, *légèreté*.

(3.) Sound, *sain*; morality, *morale*.

(4.) Are intended for, *se destiner à*; pulpit, *chaire*; read over and over again, *lire et relire sans cesse*; aim, *but*.

*Ce*, joined to a relative pronoun, relates to things only. It is always masculine singular, because it only denotes a vague object, which is not sufficiently specified to know its gender and number, as *ce qui flatte est plus dangereux que ce qui offense*, what flatters is more dangerous than what offends.

*Observation.*—*Ce*, joined to the relative pronouns, *qui, que, dont*, and *quoi*, has, in some instances, a construction which is peculiar to itself. *Ce* and the

relative pronoun that follows it, form with the verb which they precede, the subject of another phrase, of which the verb is always *être*. Now *être* may be followed by another verb, an adjective, or a noun.

When it is followed by another verb, the demonstrative *ce* is to be repeated, as *ce que j'aime le plus, c'est d'être seul*, what I like most is to be alone.

When it is followed by an adjective, the demonstrative is not repeated, as *ce dont vous venez de me parler est horrible*, what you have been mentioning to me is horrid.

When it is followed by a substantive, the demonstrative may either be repeated or not, at pleasure, except in the case of a plural or a personal pronoun. Thus, we may say, *ce que je dis est*, or, *c'est la vérité*, what I say is truth, though the former is better; but we ought to say, *ce qui m'indigne, ce sont les injustices qu'on ne cesse de faire*, what provokes me, are the injuries which are continually committed; *ce qui m'arrache au sentiment qui m'accable, c'est vous*, what alleviates the grief that oppresses me, is you. Most of these rules essentially contribute to the elegance of language.

#### EXERCISE.

1. *What* is astonishing *is* not always *what* is pleasing.
2. *What* the miser thinks least of, *is* to enjoy his riches.
3. *What* pleases us in the writings of the ancients *is*, to see that they have taken nature as a model, and that they have painted her with a noble simplicity.
4. *What* that good king has done for the happiness of his people deserves to be handed down to the latest posterity.
5. *What* constitutes poetry *is not* the exact number and regulated cadence of syllables, but *it is* the sentiment which animates every thing, lively fiction, bold figures, the beauty and variety of imagery; *it is* enthusiasm, fire, impetuosity, force, a something in the words and thoughts which nature alone can impart.
6. *What* we justly admire in Shakespear *are* those characters always in nature and always supported.

7. *What keeps me attached to life, is you, my son, whose tender age has still need of my cares and counsels.*

- (1.) Is astonishing, *étonner*; is pleasing, *plaire*.
- (2.) What (that to which); miser, *avare*; to, *de*.
- (3.) As a, *pour*.
- (4.) Deserves, *être digne*; to be handed down, *être transmis à*.
- (5.) Constitutes, *faire*; exact, *fixe*; a something, *un je ne sais quoi*; impart, *donner*.
- (6.) We, *on*; those \*, supported, *soutenu*.
- (7.) Keeps attached, *attacher*.

There are two ways of employing *celui*. In the first, it is followed by a noun preceded by the preposition *de*, and then it applies both to persons and things, as *celui de vous qui*, etc., whichever of you that, etc.; or, in speaking of a grotesque figure, *elle ressemble à celles de Calot*, it is like those of Calot. In the second instance, it is followed by *qui*, *que*, or *dont*, and then applies more generally to persons, as *celui qui ne pense qu'à lui seul, dispense les autres d'y penser*, he who thinks of nobody but himself, exempts others from thinking of him.

*Observation*.—In this last instance, we sometimes omit *celui*, and this turn gives strength and elegance to the expression, as *qui veut trop se faire craindre se fait rarement aimer*.

*Ceci* and *cela* apply only to things.

*Observation*.—In familiar style, custom authorises us to say, in speaking of a child, or of country people amusing themselves, *cela est heureux!* for (*ils sont heureux*).

## EXERCISE.

1. *Whichever of you* shall be found to excel the others both in mind and body, shall be acknowledged king of the island.
2. *There* are admirable pictures; *these* are after the manner of Rubens, and *those* after the manner of Van-Huisum.
3. Why are the statues of our most celebrated sculptors, notwithstanding the perfection to which ~~the~~ arts have been carried, so much inferior to those of the ancients?
4. *He*, whose soul blazing, as it were, with fire divine, shall represent to himself the whole of nature, and shall breathe into the objects that spirit of life which animates them, those affecting traits which seduce and ravish us, shall be a man of real genius.



5. *He that* judges of others from himself, is liable to many mistakes.

6. *He that* is easily offended, discovers his weak side, and affords his enemies an opportunity of taking advantage of it.

7. *He who* loves none but himself, deserves not to be loved by others.

(1.) Be found to excel, *on juger vainqueur*; both in, *et pour*.

(2.) There are, *voilà de*; are after, *être dans*; manner, *genre*.

(3.) Have been carried (an active voice); inferior, *au-dessous*.

(4.) Blazing with, *enflammé de*; the whole of, *tout*; shall breathe into, *répandre sur*; affecting, *touchant*; real, *vrai*.

(5.) From, *d'après*; liable, *exposé*; mistakes, *méprise*.

(6.) Is offended, *s'offenser*; weak side, *faible*; affords, *fournir à*; of taking advantage, *profiter*.

## VI.

### INDEFINITE PRONOUNS.

*On*, always in subject, denotes a sort of a third person vague and indeterminate. It is, by its nature masculine singular, and can only apply to persons. However, it may sometimes apply to a feminine and to a plural, as when a woman says, *on n'est pas toujours maîtresse de son temps*, one is not always mistress of her time; or in this expression, *on se battit en désespérés*, they fought desperately. The French Academy admits of these expressions.

This pronoun is repeated before all the verbs of sentence, but care ought to be taken to make it refer to one and the same subject; thus, this sentence, *on croît être aimé et l'on ne vous aime pas*, is incorrect, we ought to say, *on croit être aimé et on ne l'est pas*.

*Quiconque* generally masculine, sometimes relates to the feminine gender, as *quiconque de vous, Mesdames, sera assez forte pour*, etc. Nevertheless, we ought to use the proper expression and say, *celle de vous, Mesdames, qui sera assez forte pour*, etc.

### EXERCISE.

1. Do you really think, said Amelia to Lucilla, that when a woman is pretty, she is ignorant of it? No, she knows it very well, but by



a refinement of coquetry common enough, she feigns not to perceive it.

2. We are not slaves, to receive such treatment.

3. Do you know what they do here? They eat, they drink, they dance, they play, they walk, in a word, they kill time in the gayest manner possible.

4. Whoever of you is bold enough to slander me, I will make him repent it.

5. Whoever of you is attentive and discreet, shall receive a recompense that will flatter her.

(1.) Really, *de bonne foi*; Lucilla, *Lucile*; woman, *on*; she, etc., *on*; is ignorant of, *ignorer de*; feigns, *faire semblant*; perceive, *s'apercevoir*, inf.-1.

(2.) We, *on*; slaves, (*des*) *esclave*; to receive, *pour essuyer de*.

(3.) They (always by), *on*; in the gayest manner, *le plus gaîment*; possible, (that they can).

(4.) Is, ind.-7; to slander, *pour médire de*; it (of it).

(5.) That will, \* *fait pour*.

*Chacun*, though always singular, may be followed sometimes by *son*, *sa*, *ses*, and sometimes by *leur*, *leurs*.

There is no difficulty in those phrases where *chacun* does not belong to a plural number; we then make use of *son*, *sa*, *ses*, as *donnez à chacun sa part*, give to each his share; *que chacun songe à ses affaires*, let every one mind his own business.

But in phrases where *chacun* belongs to a plural number, the following rule must be carefully attended to.

*Rule.*—In phrases where *chacun* is contrasted with a plural to which it belongs, we make use of *son*, *sa*, *ses*, when *chacun* is placed after the regimen, but we ought to make use of *leur*, *leurs*, when *chacun* is placed before the regimen.

#### EXAMPLES.

<i>remettez ces médailles, chacune en sa place</i>	return those medals, each into its proper place
<i>les hommes devraient s'aimer, chacun pour son propre intérêt</i>	men ought to love one another, each for his own interest

But we ought to say, *les hommes devraient avoir chacun pour leur propre intérêt, de l'amour les uns pour les autres*.

The form of the latter part of the preceding sentence would not be adopted in English, in which *each for his own interest*, each being always deemed singular, would be preferred.

*Observation.*—In phrases where *chacun* is contrasted with a plural, there are two senses, the collective and the distributive. When *chacun* is placed after the regimen, the collective sense expressed by the plural is finished, and the distributive *chacun* must do the office which is peculiar to it, by considering the whole kind separated into individuals; but when *chacun* is placed before the regimen, the collective sense is not completed, and consequently it ought to be carried on to the end. This is the opinion of the French Academy.

We put in the plural the pronoun which is to be after *chacun*, as *la reine dit elle-même aux députés qu'il était temps qu'ils s'en retournassent chacun chez-eux*.

## EXERCISE.

1. Go into my library, and put the books which have been *sent back* to me, *each* into *its* place.

2. They have all brought offerings to the temple, *every one* according to *his* means and devotion.

3. Thierry charged Uncelenus to carry his orders to the mutineers and to make them retire *each* under *his* colours.

4. *Each* of them has brought *his* offering and fulfilled *his* duty of religion.

5. Had Ronsard and Balzac *each* in *his* manner of writing, a sufficient degree of good, to form *after them* any very great men in verse and in prose?

6. After a day so usefully spent, we went back, *each* to *his* own home.

7. Minds that possess any justness, examine things with attention in order to give a fair judgment of them; and they place *each* of them in the rank *it* ought to occupy.

(1.) Sent back, *renvoyer*.

(2.) Offerings, *offrande*.

(3.) To carry, *aller porter*; mutineers, *mutin*.

(4.) (They have brought each their, etc.;) fulfilled, *remplir*.

(5.) Manner of writing, *genre*; a sufficient degree, *assez*.

(6.) Day, *journée*; went back, *retourner*; to, *chez* with pron. personal.

(7.) Possess, *avoir de*; give a fair judgment, *juger avec connaissance*; place, *mettre*; to occupy, *avoir*.

*Personne*, used as a pronoun, is always masculine, therefore the adjective relating to it must be of the same gender, as *personne n'est aussi heureux qu'elle*, nobody is so happy as she is.

*L'un et l'autre* require the verb they govern to be in the plural.—(See p. 355, General Syntax of the Pronouns.)

*Ni l'un ni l'autre* govern the verb in the plural when both may at the same time receive the action expressed by the verb; however, the two following modes are authorised:

*ni l'un ni l'autre n'ont fait leur devoir*, or  
*ni l'un ni l'autre n'a fait son devoir*

But when the action applies only to a single object, the verb must be in the singular, as *ni l'un ni l'autre n'est mon père*; *ni l'un ni l'autre ne sera nommé à cette ambassade*. When *ni l'un ni l'autre* stand after the verb, the verb is always in the plural, as *ils ne sont morts ni l'un ni l'autre*.

## EXERCISE.

1. Nobody is so severe, so virtuous in public, as those women who have the least restraint in private.

2. Nobody could be happier than she; but in consequence of that levity which you know she has, she has lost all the advantages that she had received from nature and education.

3. Racine and Fénélon will be always the delight of sensible hearts; both possessed in the highest degree the art of exciting in us at their pleasure the most tender and the most lively emotions.

4. Balzac and Voltaire enjoyed in their time great celebrity, but neither has been read since good taste has made the native and simple graces to be preferred to the bombast of the first and the affectation of the second.

(1.) Some, *certain*; have the least restraint, *être le moins retenu*.

(2.) Could, ind.-2; the, (*à*); levity, *légèreté*; she has (to her).

(3.) Always, *dans tous les temps*; both, *l'un et l'autre*; in, *à*; pleasure, *gré*.

(4.) Enjoyed, ind.-4; neither, *ni l'un ni l'autre*; has been read (are read no more); native, *du naturel*; simple, *de la simplicité*; be preferred (active voice); bombast, *bouffisure*.

*Tout*, when in regimen direct, is placed after the verb, in simple tenses, and between the auxiliary and the participle in compound tenses, as *il avoue tout* ; *il a tout avoué*. But when it is in regimen indirect, it is always placed after the verb, either in simple or compound tenses, as *il rit de tout* ; *il a pensé à tout*. N. B.—*Rien* follows the same order of construction.

*Tout* is sometimes used as an adverb, and merely as an expletive, as *il lui dit tout froidement*, he told him (quite) coolly. Sometimes also, instead of *quoique*, *très*, *entièrement*, *quelque*, and in such case, it is subject to the following rules :

*Rule I.*—*Tout*, used instead of one of the above three words, does not alter its number before an adjective masculine, as *les enfans, tout aimables qu'ils sont*, children, all-amiable as they are ; *ils sont tout interdits*, they are quite disconcerted.

*Rule II.*—*Tout*, used for one of the above three words, takes neither gender nor number before an adjective feminine, beginning with a vowel or *h* mute, but it takes both gender and number before an adjective feminine beginning with a consonant ; we say, *la vertu tout austère qu'elle paraît* ; *ces images tout amusantes qu'elles sont* ; but we ought to say, *c'est une tête toute vide* ; *ces dames, toutes belles, toutes spirituelles qu'elles sont*.

*Exception.*—*Tout* takes neither gender nor number before an adjective feminine beginning with a consonant, when it is immediately followed by an adverb ; thus we say, *ces fleurs sont tout aussi fraîches que celles que vous avez* ; *ces dames sont, tout ainsi, tout comme vous, belles, jeunes, et spirituelles*. In this sense, *tout* is but a mere expletive.

#### EXERCISE.

1. Children, *amiable* as they are, have, nevertheless, many faults which it is of importance to correct.



2. The philosophers of antiquity, *although* very much *enlightened*, have given us but very confused ideas of the deity, and very vague notions about the principal duties of the law of nature.

3. These flowers, *inodorous* as they are, are not the less sought after.

4. Virtue, *austere* as it is, makes us enjoy real pleasures.

5. Fables, *although* very entertaining, yet do not truly interest us but when they convey to us instruction under the veil of an ingenious allegory.

6. Although that absurd pedant is an incessant scribbler, yet his head is *altogether empty*.

7. Far be from us those maxims of flattery, that kings are born with knowledge, and that their privileged souls come out of God's hands *all wise and all learned*.

8. Those fountains glide *quite* gently through a mead enamelled with flowers.

9. These peaches are *quite* as good as those of the south of France.

(1.) Have nevertheless, *ne laisser pas d'avoir*; of importance, *essentiel*.

(2.) Of nature, *naturel*.

(3.) Inodorous, *inodore*.

(4.) Enjoy, *goûter de*.

(5.) Very, \*; convey, *offrir*.

(6.) Incessant, *infatigable*; scribbler, *écrivain*; (he has not less his head); altogether, *tout*.

(7.) Far be, *loin*; are born, *naître*; with knowledge, *habile*; come out, *sortir*; learned, *savant*.

(8.) Glide, *couler*; gently, *doucement*; through a mead, *sur un gazon*.

(9.) South, *midi*.

*Quelque*—*que* is used as follows :

1. If there be any adjective between *quelque* and *que*, then *quelque* does not take the mark of the plural.

#### EXAMPLE.

<i>les rois, quelque puissants qu'ils soient, ne doivent pas oublier qu'ils sont hommes</i>	kings, howsoever powerful they may be, ought not to forget that they are men
---	--

*Quelque* follows the same rule when before an adjective immediately followed by a substantive in the plural, as

<i>on estime peu les égoïstes quelque bonnes qualités qu'ils aient d'eux-mêmes*</i>	egotists are very little thought of, whatever good qualities they may have besides
---	--

\* Wailly's Grammar, page 95.



*quelque belles choses que vous* whatever fine things you may  
*disiez, etc.\** have to say, etc.  
*quelque grands torts qu'on leur* however great be the wrongs at-  
*attribue†* tributed to them

2. If there is any substantive between *quelque* and *que*, in that case *quelque* takes the number of the substantive.

## EXAMPLE.

*quelques richesses que vous ayez* whatever riches you may possess

When *quelque* is immediately followed by a verb in the subjunctive, then it must be written in two separate words, *quel* or *quelle que*, *quels* or *quelles que*.

## EXAMPLES.

*quelle que soit notre force*  
*quelles que soient vos richesses*  
*votre puissance quelle qu'elle soit*

## EXERCISE.

1. *Whatever talents* you may possess, *whatever advantages* you may have received from nature and education, with *whatever perfections* you may be endowed, expect not the suffrages but of a small number of men.

2. *Whatever great services* you may have rendered mankind, rather depend upon their ingratitude than their acknowledgment.

3. *Howsoever useful, howsoever well composed* the works which you have published, yet think not that you will immediately gather the fruit of your labours; it is but by slow degrees that light introduces itself among men. The course of time is swift; but it seems to lag when it brings reason and truth along with it.

4. *Whatever may be the obstacles* which ignorance, prejudice, and envy oppose to the true principles of an art, yet we ought never to be deterred from propagating them; the sun does not cease to shine because its light hurts the eyes of night-birds.

5. *Whatever be your birth, whatever be your riches* and dignities, remember that you are frustrating the views of Providence if you do not make use of them for the good of mankind.

(1.) Possess, *avoir*; have received, *tenir*; with, \*; be endowed, *posséder*; expect, *s'attendre à*.

(2.) Rather depend, *compter plutôt*, acknowledgment, *reconnaissance*.

(3.) Immediately, *de suite*; gather, *recueillir*; by slow degrees, *avec lenteur*; among, *chez*, swift, *rapide*; to lag, *se traîner*; along with it, *à sa suite*.

(4.) We, *on*; to be deterred, *se rebuter*; propagating, *répandre*; shine, *éclairer*; its (the article); hurts, *blessé*; night-birds, *oiseau de nuit*.

(5.) Are frustrating, *frustrer*; (to do good to mankind).

\* Wailly's Grammar, page 121.

† Marmontel's Grammar, page 89

## CHAPTER V.

## OF THE VERB.

*Agreement of the Verb with its Subject.*

WE have seen that we are to put in the plural the verb which has for its subject two subjects in the singular, but to this rule we must make the following

*Exceptions.*

1. Though a verb may relate to two subjects in the singular, yet we put that verb in the singular when the two subjects are joined together by the conjunction *ou, comme, aussi bien que, autant que*, etc.—(See what has been said about *l'un et l'autre*, p. 445.)

## EXAMPLES.

<i>la séduction ou la terreur l'a entraîné dans le parti des rebelles</i>	either seduction or terror has drawn him into the party of the rebels
<i>le roi aussi bien que son ministère, veut le bien public</i>	the king, as well as his ministry, wishes for the public good
<i>son honnêteté, autant que son esprit, le fait rechercher</i>	his honesty, as much as his wit, makes him courted
<i>l'envie, comme l'ambition, est une passion aveugle</i>	envy, like ambition, is a blind passion

*Observation.*—With *ou*, it is the last substantive that determines the agreement, but with the others it is the first.

2. The verb is likewise put in the singular, notwithstanding the plurals that precede it, either when there is an expression which collects all the substantives into one, such as *tout, ce, rien*, etc., or when the conjunction adversative *mais* is placed before the last substantive.

## EXAMPLES.

<i>biens, dignités, honneurs, tout dis-</i>	riches, dignities, honours, every
<i>paraît à la mort</i>	thing <i>vanishes</i> before death
<i>jeux, conversations, spectacles, rien</i>	games, conversations, spectacles,
<i>ne la distraît</i>	nothing <i>diverts her</i>
<i>perfidies, noirceurs, incendies, mas-</i>	perfidies, enormities, conflagra-
<i>sacres, ce n'est là qu'une faible</i>	tions, massacres, that is but a
<i>image, etc.</i>	feeble representation, etc.
<i>non seulement toutes ses richesses et</i>	not only all his riches and all his
<i>tous ses honneurs, mais toute sa</i>	honours, but all his virtue
<i>vertu s'évanouit</i>	<i>vanishes</i>

## EXERCISE.

1. Either fear or impotency prevented them from moving.
2. The fear of death, or rather the love of life began to revive in his bosom.
3. Alcibiades, as well as Plato, was among the disciples of Socrates.
4. Lycurgus, like Solon, was a wise legislator.
5. Euripides, as much as Sophocles, contributed to the glory of the Athenians.
6. Riches, dignities, honours, glory, pleasure, every thing loses its charms from the moment we possess it, because none of these things can fill the heart of man.
7. The gentle zephyrs which preserved, in that place, notwithstanding the scorching heat of the sun, a delightful coolness; springs gliding, with a sweet murmur, through meadows strewed with amaranths and violets; a thousand springing flowers which enamelled evergreen carpets: a wood of those tufted trees that bear golden apples, and the blossom of which, renewed every season, yields the sweetest of all perfumes; the warbling of birds, the continual prospect of a fruitful country; in a word, nothing of what till then had made him happy, could allay the sentiment of his grief.

- (1.) Impotency, *impuissance*; moving, *remuer*.
- (2.) Began to revive, *se réveiller*; in (the bottom of) his bosom.
- (3.) Among, *au nombre de*.
- (6.) We, *on*; none, *rien*; those things, *tout cela*.
- (7.) Preserved, *entretenir*; scorching heat, *ardeur*; strewed with, *semer de*, springing, *naissant*; carpets, *tapis*; tufted, *touffu*; golden (of gold); renewed, (which renews), *se renouveler*; every season (in); yields, *répandre*; prospect, *spectacle*; allay, *l'arracher à*; his, \*, the article.

*Of the Collective Partitive.*

The collectives general have nothing to distinguish them from substantives common, with regard to the laws of agreement; but the collectives partitive apparently break through those laws in some instances, therefore we shall give the following

*Rule.*—The verb which relates to a collective partitive, is put in the plural when that partitive is followed by the preposition *de* and a plural; but it is put in the singular, either when the partitive is followed by a regimen singular, or when it expresses a determinate quality, or lastly, when it presents an idea independent on the plural which follows it.

## EXAMPLES.

la plupart des hommes sont <i>bien</i>	the greatest part of men are very
<i>prompts dans leurs jugemens</i>	hasty in their judgments
bien des philosophes <i>se</i> sont	many philosophers have been
<i>trompés</i>	mistaken

but we ought to say

une infinité de peuple est <i>accourue</i>	an immense number of people is
(regimen singular)	come up (flocked together)
la moitié des soldats a <i>péri</i> , (de-	one half of the soldiers has
terminate quality)	perished
le plus grand nombre des troupes	the greatest number of the troops
a <i>péri</i> (idea independent on	has perished
the plural)	

Thus then, we see that the substantives partitive *la plupart*, *une infinité*, *une foule*, *un nombre*, *la plus grande partie*, *une sorte*, etc., and the words signifying quantity, such as *peu*, *beaucoup*, *assez*, *moins*, *plus*, *trop*, *tant*, *combien*, and *que* used for *combien*, followed by a noun joined to them by the preposition *de*, have not the least influence over the verb, and that consequently, it is not with them that the verb agrees but with the noun which follows them.

*Observation.*—The words *infinité* and *la plupart*, used by themselves, require the verb in the plural, as *une infinité pensent*, *la plupart sont d'avis*.

## EXERCISE.

1. *Many persons* experience that human life is, everywhere, a state in which much is to be endured and little to be enjoyed.



2. Many poets think that poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason.

3. *Few persons* reflect that time, like money, may be lost by unseasonable avarice.

4. *So many years* of familiarity were chains of iron which linked me to those men, who beset me every hour.

5. *How many wise* men have thought that to seclude one's-self from the world, was to pull out the teeth of devouring animals, and to take away from the wicked the use of his poignard, from calumny its poisons, and from envy its serpents!

6. *A company of young Phœnicians* of an uncommon beauty, clad in fine linen, whiter than snow, danced a long while the dances of their own country, then those of Egypt, and lastly, those of Greece.

7. *A troop of nymphs*, crowned with flowers, whose lovely tresses flowed over their shoulders and waved with the wind, swam in shoals behind it.

8. At the time of the invasion of Spain by the Moors, an *innumerable multitude of people* retired into the Asturias, and there proclaimed Pelagius king.

9. *A third part of the enemy* remained on the field of battle; the rest surrendered at discretion.

10. *The innumerable crowd of carriages* which are to be seen in London during winter, astonishes foreigners.

11. The issue of the business which I have mentioned cannot but interest you.

(1.) Much is (one has a great deal of pains, and little of real enjoyments).

(2.) By, *en*.

(3.) Unseasonable, *hors de propos*.

(4.) Familiarity, *habitude*; linked, *lier*; beset, *obséder*.

(5.) To seclude one's-self, *se retirer*; pull out, *arracher à*; to take away from, *ôter à*.

(6.) Company, *troupe*; clad in, *et vêtu de*; own, \*.

(7.) Tresses, *cheveu*; flowed, *pendre*; waved, *flotter*; with, *au gré de*; swam, *nager*; shoals, *foule*; it (her car.)

(8.) Moors, *Maure*; retired, *se retirer*; Asturias, *Asturies*; Pelagius, *Pélage*.

(9.) A third part, *un tiers*; enemy, pl.; surrendered, *se rendre*.

(10.) Crowd, *quantité*; which are (active voice on).

(11.) Issue, *suite*; business, plural.

### *Place of the Subject with regard to the Verb.*

We have seen that the subject of a verb is either a noun or a pronoun, and that this subject ought always to be expressed in French; it now only remains to know its place relatively to the verb.

*Rule.*—The subject, whether noun or pronoun, is generally placed before the verb.



## EXAMPLES.

<i>l'ambition effrénée de quelques hommes a, dans tous les temps été la vraie cause des révolutions des états</i>	the unbridled ambition of a few men has, in all ages, been the true cause of the revolutions of empires
<i>quand nous nageons dans l'abondance, il est bien rare que nous nous occupions des maux d'autrui</i>	when we swim in abundance, we seldom think of the miseries of others

## EXAMPLES.

1. *Youth* is full of presumption; *it* hopes every thing from its own self; although frail, *it* thinks itself all-sufficient, and that it has nothing to fear.

2. *Commerce* is like certain springs; if *you* attempt to divert their course, *you* dry them up.

3. *It* is enough that falsehood is falsehood, to be unworthy of a man who speaks in the presence of God, and who owes every thing to truth.

4. The *ambition* and *avarice* of man are the sources of his unhappiness.

5. *They* punished, in Crete, three vices which have remained unpunished in all other nations: ingratitude, dissimulation, and avarice.

6. Like a lion of Numidia, stung by cruel hunger, and rushing upon a flock of feeble sheep, *he* tears, *he* slays, *he* swims in blood.

(1.) Full of presumption, *présomptueux*; hopes, *se promettre*; itself all-sufficient, *pouvoir tout*; that it has, *inf.-1*.

(2.) Springs, *source*; attempt, *vouloir*; to, \*; dry up, *faire tarir*.

(3.) It is enough, *suffire*; falsehood, *mensonge*; is, *subj.*; in, *en*.

(5.) Punished, *ind.-2*; have remained, *être*; in, *chez*.

(6.) Like, *semblable à*; stung by, etc. (that cruel hunger stings), *dévorer*; rushing (which rushes upon), *entrer dans*; tears, *déchirer*; slays, *égorger*.

*Exceptions.*

In the following interrogative phrases, the question is made either with a pronoun or a noun; if with a pronoun, this is always placed after the verb, as *que dit-on?* *Irai-je à la campagne?* *de qui parle-t-on?* If with a noun, the noun is sometimes placed before, and sometimes after the verb; it stands before, when the pronoun personal which answers to it, asks the question, as *cette nouvelle est-elle sûre?* *Les hommes se rendent-ils toujours à la raison?* It stands after, when a pronoun absolute, or an

interrogative adverb, is placed at the beginning of the phrase, as *que dit votre ami? A quoi s'occupe votre frère? Où demeure votre cousin?*

*Remark.*—In interrogative sentences, when the verb which precedes *il, elle, on*, ends with a vowel, the letter *-t-* is put, by euphony, between that verb and the pronoun, as *arrive-t-il? Viendra-t-elle? Aime-t-on les vauriens?*

If *je* stands after a verb ending with *e* mute, that *e* is changed into *é* acute, as *aimé-je? puissé-je?* But when the transposition of *je* after the verb becomes harsh, euphony then requires another turn, so instead of *cours-je? dors-je?* which would be intolerable, we must say, *est-ce que je cours? Est-ce que je dors?*

#### EXERCISE.

1. *Have you* forgotten all that Providence has done for you! How *have you* escaped the shafts of your enemies? How *have you* been preserved from the dangers which surrounded you on all sides? *Could you be* so blind as not to acknowledge and adore the all-powerful hand that has miraculously saved you.

2. What *will posterity say* of you, if, instead of devoting to the happiness of mankind the great talents which you have received from nature, you make use of them only to deceive and corrupt them?

3. Do not *the misfortunes* which we experience often turn out prosperities?

4. Why are *the works of nature* so perfect? Because each work is a whole, and because she labours upon an eternal plan, from which she never deviates. Why, on the contrary, are *the productions* of man so imperfect? It is because the human mind, being unable to create any thing, and incapable of embracing the universe at a single glance, can produce only after having been fecundated by experience and meditation.

(1.) Escaped, *échapper à*; shafts, *trait*; preserved, *garantir*; on all sides, *de toutes parts*; so as, *assez pour*; saved, *conserver*.

(2.) Devoting, *consacrer*; deceive, *égarer*.

(3.) Experience, *éprouver*; turn out, *tourner en*.

(4.) Because (it is); being unable, *ne pouvoir*; incapable (being not able); at, *de*; glance, *vue*; can, *\**; fecundated, *fécondé*.

2. In the incidental sentence which expresses

that we are quoting somebody's words, as *je meurs innocent, a dit Louis XVI.*, I die innocent, said Louis XVI.; *je le veux bien, dit-il*, I am very willing, said he.

3. With an impersonal verb, and these words, *tel, ainsi. Il est arrivé un grand malheur*, (there has happened) a great misfortune has happened; *tel était l'acharnement du soldat, que*, etc., such was the eager fury of the soldier, that, etc.; *ainsi finit cette sanglante tragédie*, thus ended that bloody tragedy.

## EXERCISE.

1. True glory, *said he*, is founded in humanity; whoever prefers his own glory to the feelings of humanity, is a monster of pride and not a man.

2. There have happened, for these ten years, *so many events*, out of all probability, that posterity will find it very difficult to credit them.

3. *Such was the incorruptible Phocion*, who answered to the deputies of Alexander, who were telling him that this powerful monarch loved him as the only honest man: Well then, let him allow me to be and appear so.

4. *Thus ended*, by the humiliation of Athens, *that dreadful war* of twenty-seven years, to which ambition gave rise, which hatred made atrocious, and which was as fatal to the Greeks as their ancient confederation had proved advantageous to them.

(1.) Is founded, *ne se trouver pas hors de*; feelings, *sentiment*.

(2.) There have happened, *il se passer*; for, *depuis*; these, \*; probability, *vraisemblance*; will find very difficult, *avoir bien de la peine*; to credit, *ajouter foi*.

(3.) The, *ce*; loved, *chérir*, honest man, *homme de bien*; well, *hō!* then (*donc* to be placed after *allow*); to be so, *être tel*; and to appear so, *paraître le*.

(4.) Ended (was terminated); to, \*; gave rise, *faire naître*; made, *rendre*; had proved, *être*.

4. When the subjunctive is used to express a wish, or for *quand même* and a conditional, as *puissent tous les peuples se convaincre de cette vérité*, may all nations be convinced of this truth; *dussé-je y périr, j'irai*, were I to perish there, I will go.

5. When the subject is followed by several words which are dependent upon it, and form an incidental proposition, which, by its length, might make us

lose sight of the relation of the verb to the subject ; clearness here requires that the subject should be so displaced.

Sometimes, however, this displacing of the subject is only the effect of taste. This happens when we wish to avoid an unharmonious cadence, or, when in the middle of a speech, an orator wishes to rouse the attention of his hearers by a bold and unexpected turn.

#### EXERCISE.

1. Grant the Gods that you may never experience such misfortunes !

2. May you, O wise old man ! in a repose varied by sweet occupations, enjoy the past, lay hold of the present, and charm your latter days with the hope of eternal felicity.

3. What is not in the power of the Gods ! Were you at the bottom of the abyss, the power of Jupiter could draw you from it ; were you in Olympos, seeing the stars under your feet, Jupiter could plunge you to the bottom of the abyss, or precipitate you into the flames of black Tartarus.

4. There, through meadows enamelled with flowers, glide a thousand various rivulets, distributing everywhere a pure (and) limpid water.

5. Already, for the honour of France, had come into administration a man, greater for his understanding and virtues than by his dignities.

(1.) Grant, *faire* ; experience, *éprouver de*.

(2.) Old man, *vieillard* ; lay hold of, *saisir* ; with, *de*.

(3.) Power, *puissance* ; could, *pouvoir* ; stars, *astre*.

(4.) Through, *au milieu de* ; with, *de* ; glide, *serpenter* ; rivulets, *ruisseau* ; distributing (which distribute).

(5.) Had come, *être entré* ; administration (of affairs) ; understanding, *esprit*.

#### Government of Verbs.

We have already observed that the regimen of a verb, when it is a noun, is generally placed after the verb : but to this rule we have one exception besides those which we shall mention in the next chapter.

*Exception.*—In an interrogative sentence, the



regimen is placed before the verb, when it is joined to an absolute pronoun, as *quel objet voyez-vous?* What object do you see? *à quelle science vous appliquez-vous?* To what science do you apply yourself? *De quelle affaire vous occupez-vous?* About what business are you employed?

*Observation.*—In French, a verb can never have two regimens direct; therefore, when a verb has two regimens, one of them must necessarily be preceded by the words *à* or *de*. *Donnez ce livre à votre frère*, give that book to your brother; *on a accusé Cicéron d'imprudence et de faiblesse*, they have accused Cicero of imprudence and weakness.

According to the natural chain of ideas, it should seem that the direct object ought to be placed before the indirect; nevertheless, as the clearness of the sentence does not allow it in all cases, we are to observe this

*Rule.*—When a verb has two regimens, the shorter is generally placed first; but, if they be of equal length, the regimen direct ought to be placed before the indirect.

## EXAMPLES.

<i>les hypocrites s'étudient à parer le vice des dehors de la vertu</i>	hypocrites make it their study to adorn vice with the outside of virtue
<i>les hypocrites s'étudient à parer des dehors de la vertu les vices les plus honteux et les plus décriés</i>	hypocrites make it their study to adorn with the outside of virtue, the most shameful and most odious vices
<i>l'ambition sacrifie le présent à l'avenir, mais la volupté sacrifie l'avenir au présent</i>	ambition sacrifices the present to the future, but voluptuousness sacrifices the future to the present

## EXERCISE.

1. Famous examples teach us, that God has hurled down from their thrones princes who contemned his laws; he reduced to the condition of beasts the haughty Nebuchadnezzar, who wanted to usurp divine honours.
2. Miserable the man who feeds his mind with chimeras.



3. Our interest should prompt us to prefer *virtue to vice, wisdom to voluptuousness, and modesty to vanity.*

(1.) Teach, *apprendre*; hurled down, *renverser*; haughty, *superbe*; wanted, *vouloir*.

(2.) Feeds, *repâitre*.

(3.) Should, *devoir*, ind.-1; prompt, *porter*.

**Rule.**—A noun may be governed at once by two verbs, provided those verbs do not require different regimens.

#### EXAMPLES.

<i>on doit aimer et respecter les rois</i>	we ought to love and respect kings
<i>ce général attaqua et prit la ville</i>	that general attacked and took the city

But we must not say, *cet officier at aqua et se rendit maître de la ville*, that officer attacked and made himself master of the city. We ought to give a different turn to the sentence, by placing the noun after the first verb, and *en* before the second, as *cet officier attaqua la ville et s'en rendit maître*, that officer attacked the city and made himself master of it.

This, in fact, is strictly conformable to the genius of the English language; for instance, to say he laughs *at*, and cares not *for*, the criticisms of the ignorant, is a turn very common, but very inelegant.

#### EXERCISE.

1. Luxury is like a torrent, which *carries away* and *overturns* every thing it meets.

2. Nothing can resist the action of time; in the long run, it *undermines*, *alters*, or *destroys* every thing.

3. Among the Spartans, public education had two objects; the first, to harden their bodies by fatigue; the second, to *excite* and *nourish* in their minds the love of their country, and an enthusiasm for great things.

(1.) Carries away, *entraîner*; every where, *renverser*; every thing, *tout ce que*.

(2.) Can, \*; in the long run, *à la longue*; undermined, *miner*.

(3.) Among the Spartans, *à Sparte*; to, *de*; harden, *endurcir*; by, *à*; their must always be rendered by the article; for, *de*.

OF THE USE, PROPER OR ACCIDENTAL, OF MOODS  
AND TENSES.*Indicative.*

The *present* is used to express an actual state, as *je suis ici*, I am here; an invariable state, as *Dieu est de toute éternité*, God is from all eternity; a future near at hand, as *il est demain fête*, to-morrow is a holiday; or even a preterit, when we mean to make a sort of a representative picture of what would have been a mere narration. Thus, we find in Racine, *j'ai vu votre malheureux fils traîné par ses chevaux*, I have seen your unhappy son drawn by his horses; but suddenly passing from the preterit to the present, he adds, *il veut les rappeler, et sa voix les effraie*, he wishes to recal them, and his voice frightens them.

N. B.—In English, the verb to be is frequently used with the participle present, as I am reading.\*

## EXERCISE.

1. *He is* in his chamber, where he is relaxing his mind from the fatigue of business, by some instructive and agreeable reading.

2. Truth, eternal by its nature, *is* immutable as God himself.

3. I never *let* a day *pass* without devoting an hour or two to the reading of the ancients.

4. Is it this week that the new piece comes out?

5. The armies were in sight; nothing was heard on all sides but dreadful cries: the engagement began. Immediately a cloud of arrows *darkens* the air and *covers* the combatants; nothing *is* heard but the doleful cries of the dying, or the clattering of the arms of those who *fall* in the conflict; the earth *groans* beneath a heap of dead bodies, and rivers of blood *stream* everywhere; *there is nothing* in this confused throng of men enraged against one another, but slaughter, despair, revenge, and brutal fury.

(1.) Is relaxing, *délasser*; reading, *lecture*.

(2.) By, *de*; immutable, *immuable*.

(3.) Let, \*; devoting, *consacrer*.

\* I am translating, I shall be writing; such construction is to be translated in French by the verb, put in the tense expressed by the verb to be; thus, I am reading, must be expressed by *je lis*; I shall be writing, by *j'écrirai*.

(4.) Comes out, *on donner*.

(5.) Sight, *présence*, ind.-2; nothing was, etc., *on ne que*, ind.-2; the engagement began, *on en venir aux mains*, ind.-3; cloud, *nuée*; arrows, *trait*; darkens, *obscurcir*; nothing is, etc., *on ne plus que*; doleful, *plaintif*; clattering, *bruit*; conflict, *mêlée*; groans, *gémir*; beneath, *sous*; heap, *monceau*; rivers, *ruisseau*; stream, *couler*; there is nothing in, etc., *ce être dans*; throng, *amas*; enraged, *acharné*; slaughter, *massacre*.

The *imperfect* is used: 1. To denote an action often repeated at a time which is past, as *quand j'étais à Paris, j'allais souvent aux Champs Elysées*, when I was in Paris, I often went to the Elysian Fields. 2nd. For a past which has no relation to the present, especially in narrations, as *Rome était d'abord gouvernée par des rois*, Rome was at first governed by kings\*.

#### EXERCISE.

1. When *I was* at Paris, I *went* every morning to take a walk in the *Champs Elysées*, or the *Bois de Boulogne*; afterwards, I *came* home, where I *was busy* till dinner, either in reading or writing; and in the evening, I generally *went* to divert myself at the French Theatre or the Opera.

2. When *I was* in the flower of my age, like the light butterfly, I fluttered from object to object without being able to fix myself to any thing: eager after pleasure, I *seized* every thing that presented its image; alas! how far *was* I then from foreseeing that I should deplore with so much bitterness the loss of this precious time!

3. Shortly after Abraham, the knowledge of the true God *appeared* again in Palestine and Egypt. Melchisedec, king of Salem, *was* the pontiff of the most high God 1. Abimelech, king of Gerar, and his successor of the same name, *feared* God, *swore* in his name, and *admired* his power. But in Moses' time, they *adored* even the beasts and reptiles; all *was* God but God himself.

(1.) Tak a walk, *se promener*; in, *à*; come home, *rentrer chez soi*; was busy, *s'occuper*; reading (by the verb); divert myself, *se délasser*; French Theatre, *Comédie Française*.

(2.) Butterfly, *papillon*; fluttered, *voler*; being able, *pouvoir*; eager after, *avide de*; its image, *en art. image*; how, *que*; with so much bitterness (so bitterly.)

(3.) Swore, *jurer*; they, *on*; even, *jusqu'à*; but, *excepté*.

In French, the *preterit definite* and the *preterit indefinite*, are not used indifferently one for the other.

\* Observe that even in the narrative style the imperfect must be subordinated to what has been said before and also to what follows. The above sentence being isolated, should require the preterit rather than the imperfect.

We make use of the preterit definite, when speaking of a time which is entirely past, and of which nothing is left, as *je fis un voyage à Bath le mois dernier*, I took a journey to Bath last month; *j'écrivis hier à Rome*, I wrote yesterday to Rome. That nothing of that time may remain, there must be the interval of at least one day; this is most in use in historical style.

## EXERCISE.

1. Amenophis *conceived* the design of making his son a conqueror. He *set about* it, after the manner of the Egyptians, that is, with great ideas. All the children who *were born* on the same day as Sesostris, *were brought* to court by order of the king: he *had* them educated as his own children, and with the same care as Sesostris. When he *was grown up*, he *got* him to make his apprenticeship in a war against the Arabs; this young prince *learned* there to bear hunger and thirst, and *subdued* that nation till then invincible. He afterwards *attacked* Lybia and *conquered* it. After these successes, he *formed* the project to subdue the whole world. In consequence of this, he *entered* Ethiopia, which he *made* tributary. He *continued* his victories in Asia. Jerusalem *was* the first to feel the force of his arms; the rash Rehoboam *could* not resist him, and Sesostris *carried away* the riches of Solomon. He *penetrated* into the Indies, farther than Hercules and Bacchus, and farther than Alexander did afterward. The Scythians *obeyed* him as far as the Tanais; Armenia and Cappadocia *were* subject to him. In a word, he *extended* his empire from the Ganges to the Danube.

(1.) Making, *faire de*; set about it, *s'y prendre*; after, *à*; ideas, *pensée*; on, \*, brought, *amener*; had educated, *faire élever*; grown up, *grand*; got to make, *faire faire*; apprenticeship, *apprentissage*; in, *par*; of this, \*; entered, *entrer dans*; made, *rendre*; as far as, *jusqu'à*; Cappadocia, *Cappadoce*.

The preterit indefinite is used either for a past indeterminate or for a past of which something still remains, as *j'ai voyagé en Italie*, I have travelled in Italy; *j'ai déjeuné ce matin à Londres et dîné à Richmond*, I breakfasted this morning in London, and dined at Richmond.

*Observation.*—Some writers and persons that speak well, make use, in many instances, of either the preterit definite, or the preterit indefinite, to express a time entirely past; they say, *j'ai écrit* or



*j'écrivis hier ; j'ai été or je fus malade la semaine dernière.* But, however general this practice may be, it is better to give to these preterits their true destination.

The preterit indefinite is sometimes used instead of a future near at hand, as *avez-vous bientôt fini ?* Have you soon done? *Oui, j'ai fini dans le moment,* yes, I have done in a moment.

## EXERCISE.

1. Enflamed with the desire of knowing mankind, I have travelled not only to the most polished nations, but even to the most savage. I have observed them in the different degrees of civilisation, from the state of pure nature to the most perfect state of society, and wherever I went, the result was the same; that is to say, I have everywhere seen beings occupied in drying the different sources of happiness that nature had put in their way.

2. I travelled this year in Italy, where I had an opportunity of seeing several master-pieces of antiquity, and where I made a valuable collection of scarce medals. I there admired the perfection to which they have brought architecture, painting, and music; but what pleased me most there, is the beauty of the climate of Naples.

(1.) With, *de*; mankind, *homme*; polished nations, *peuple policé*; savage nations, *nations sauvage*; from, *depuis*; to, *jusqu'à*; wherever I went, *dans tous les pays*; the result was the same (I had the same result); in drying, *à tarir*; in their way, *à leur portée*.

(2.) An \*; opportunity, *occasion*; master-pieces, *chef-d'œuvre*; scarce, *rare*; pleased me most, *faire le plus de plaisir*.

The two preterits anterior are made use of in the same manner as the two preceding preterits, but they are always accompanied by a conjunction or an adverb of time, as *je suis sorti dès que j'ai eu dîné*, I went out as soon as I had dined; *j'eus fini hier à midi*, I had done yesterday at noon.

The *pluperfect* denotes that a thing was done before another, which was itself done at a time which is past, as *j'avais soupé quand il entra*, I had supped when he came in.

## EXERCISE.

1. As soon as I had examined this phenomenon, I tried to find out its causes.



2. As soon as we had crossed the river, we found ourselves in a wood, where there was not a single pathway traced.

3. As soon as the great Sesostris *had had* his ambition 2 satisfied 1, by the conquest of so many empires, he returned into Egypt, where he devoted the whole of the day to administer exact justice to his people, and in the evening, he refreshed himself by holding conferences with the most honest people of his kingdom.

4. I *had only received*, like most of the grandees, an education in which I had imbibed nothing but sentiments of pride and insensibility; that is, they had done every thing in their power to stifle in me the happy and beneficent dispositions which I *had received* from nature.

(1.) As soon as, *dès que*; tried to find out, *en rechercher*.

(2.) Crossed, *traverser*; found ourselves, *se trouver engagé*; pathway, *sentier de*.

(3.) The whole of the day, *jour entier*; administer, *rendre*; refreshed, *délasser*; by holding conferences, *à s'entretenir*; people, *gens*.

(4.) Grandee, *grand*; imbibed, *puiser*; they, *on*; in their power (that was in their power), *pouvoir*; stifle, *étouffer*; beneficent, *bienfaisant*.

Foreigners find the use of these different preterits attended with great difficulty, but this is owing to their not being sufficiently acquainted with the nature of the relation which they express; the following extract will better exemplify the foregoing rules on the use of the different tenses of the indicative mood.

We read in Marmontel :

*Célicour, à l'âge de quinze ans, avait été dans le monde ce qu'on appelle un petit prodige*

Celicour, at the age of fifteen, *had been* in the world what is called a little prodigy

The author employs the form of the pluperfect, because he speaks of a period of time anterior to all those which he is going to mention, and which are themselves anterior to the time in which he is relating the story.

*il faisait des vers les plus galans du monde; il n'y avait pas dans le voisinage une jolie femme qu'il n'eût célébrée; c'était dommage de laisser tant de talens enfouis dans une petite ville, Paris devait en être le théâtre*

he *composed* the most agreeable love-verses imaginable; there *was* not a pretty woman in the neighbourhood that he had not celebrated; it *was* a pity to let so many talents be buried in a little town; Paris *was* the theatre that ought to have exhibited them.

Here the author makes use of the imperfect, because he speaks of a period of time which was present with regard to that which he has already mentioned; he expresses the actual state of Celicour at that period.

*et l'on fit si bien, que son père se* and they contrived matters so that  
*résolut de l'y envoyer* his father determined to send  
 him thither

Now, the author passes to the preterit definite, because he is no longer speaking of what Celicour was used to do, but of what he did at a time past, and of which nothing is left.

*ce père était un honnête homme, qui* this father *was* a good sort of a  
*aimait l'esprit sans en avoir, et* man, who *was* fond of wit,  
*qui admirait, sans savoir pour-* without having any, and *ad-*  
*quoi, tout ce qui venait de la ca-* mired, without knowing why,  
*pitale. Il avait même des rela-* every thing that *came* from the  
*tions littéraires, et du nombre de* metropolis. Nay, he even *had*  
*ses correspondans était un con-* some literary connexions, and  
*noisseur nommé M. de Fintac* among his correspondents *was*  
 a connoisseur of the name of  
 Fintac.

Here again, the author resumes the form of the imperfect, because he is now speaking of the habitual state of Celicour's father in his little town, and because the author, in this passage, merely relates what that father was doing, at a time past, which has no kind of relation to the present.

*ce fut principalement à lui que Cé-* it *was* particularly to him that  
*licour fut recommandé* Celicour was recommended

The form of the preterit definite is now resumed, because this is an action passed, at a time of which nothing is left, etc. Would foreigners take the trouble thus to *decompound* the phrases, we make no doubt that they would soon get into the habit of using our preterits according to their true meaning.

## EXERCISE.

1. God, who *had created* his angels in holiness, *would* have their happiness to depend upon themselves; they *might* insure their felicity by giving themselves willingly to their Creator, but they *delighted* in themselves and not in God: immediately those spirits of light *became* spirits of darkness.

2. There is a letter which Philocles *has written* to a friend of his about his project of making himself king of Carpathus. I have *perused* that letter, and it *seemed* to me to be the hand of Philocles. They had perfectly imitated his writing. This letter *threw* me into a strange surprise: I *read* it again and again, and *could* not persuade myself that it *was* written by Philocles, when I recalled to my mind the affecting marks which he *had given* me of his disinterestedness and integrity.

3. Those who *had shewn* the greatest zeal for the state and my person, *did not think* themselves obliged to undeceive me after so terrible an example. I myself *was afraid* lest truth should break through the cloud, and reach me in spite of all my flatterers. I *felt* within myself that it would have raised in me a bitter remorse. My effeminacy, and the dominion which a treacherous minister had gained over me, *threw* me into a kind of despair of ever recovering my liberty.

(1.) Have their happiness to depend (that their happiness) *dépendre* subj.-2; might, *pouvoir*; delighted in, *se plaire en*; of light, *lumineux*; darkness, *ténébres*.

(2.) There is, *voilà*; about, *sur*; Carpathus, *Carpathie*; to be, \* *de*; they, *on*; again and again, *sans cesse*; written by, *de*; as I recalled (recalling); integrity, *bonne foi*.

(3.) Think not themselves obliged to, *se croire dispensé de*; was afraid lest, *craindre que*; break through, *percer*, subj.-2: reach, *parvenir jusqu'à*; in spite of, *malgré*; raised in, *causer à*; effeminacy, *mollesse*; dominion, *ascendant*; treacherous, *perfide*; gained, *prendre*; threw, *plonger*.

Grammarians have also distinguished two preterits, which they have called *supercompound*; those are, *j'eus eu diné*, *j'avais eu diné*. But these tenses are very seldom used, since it sometimes happens that the first presents the same meaning as the preterit anterior definite, and the second the same as the pluperfect.

The difference between the two future tenses is, that the period of time, expressed by the future absolute, may or may not be determined, as *j'irai*, or *j'irai demain à la campagne*, while in the future anterior, the time is necessarily determined, as *j'aurai fini, quand vous arriverez*.

## EXERCISE.

1. Remember that youth is but a flower, which *will be* dried up almost as soon as open. Thou *wilt see thyself* gradually changed. The lively graces, the sweet pleasures, strength, health, and joy, *will vanish* like a fine dream; nothing but the sad remembrance of them *will be left* thee. .

2. I *shall*, next year, *take* a journey into Greece, and I am preparing myself to it by reading that of the young Anacharsis.

3. When you have read the celebrated discourse of Bossuet on universal history, and studied in it the causes of the grandeur and the fall of states, you will be less astonished at revolutions, more or less sudden, that the modern empires have experienced, which appeared to you in the most flourishing state.

(1.) Open, *éclore*; gradually, *insensiblement*; lively, *riant*; nothing will be left, *il en rester*.

(2.) Take, *faire*; reading, *lecture de*.

(8.) Have read, ind.-8; and, *que vous*, ind -3; in it, *y*; fall, *chute*; sudden, *subite*; (that have experienced the modern states, which, etc.); appeared, ind.-2.

*Conditional.*

There are two different ways of expressing the conditional past, and this difference ought to be properly attended to. The first denotes in a more precise manner, the period of time in which an action would have been undertaken, and the second that in which it would have been completed; *j'aurais fait*, means I would have set myself about doing, and *j'eusse fait*, means the thing would be done.

We make use of the conditional :

1. To express a wish, as *je serais* or *j'aurais été content de réussir dans cette affaire*, I should like, or I should have liked to have succeeded in that business.

2. With *si*, if, whether, which expresses a doubt, as *demandez lui s'il serait venu avec nous, supposé qu'il n'eût pas eu affaire*, ask him whether he would have come with us, had he not been busy.

3. Before, or after the imperfect, or pluperfect of the indicative, as *nous nous épargnerions bien des*



*peines, si nous savions modérer nos désirs*, we would save ourselves a deal of trouble did we know how to moderate our desires ; *vous auriez été plus heureux si vous aviez suivi mes conseils*, you would have been more happy, if you had followed my advice.

4. With *quand*, used instead of *si* or *quoique*, but then the verbs must be in the same conditional, as *quand l'avare posséderait tout l'or du monde, il ne serait pas encore content*, were the miser to possess all the gold in the world, still he would not be satisfied.

5. Lastly, for various tenses of the indicative, as *croiriez-vous votre fils ingrat ?* Could you think your son ungrateful? which means, *croyez-vous*, etc. ; *l'auriez-vous soupçonné d'un tel vice ?* Could you have suspected him of such a vice? which means, *l'avez-vous*, etc. ; *pourquoi violerait-il un des devoirs les plus saints ?* Why should he violate one of the most sacred duties? which means, *pourquoi violera-t-il*, etc.

## EXERCISE.

1. If it were even possible for men always to act conformably to equity, as it is the multitude that must judge their conduct, the wicked world would always blame and contradict them from malignity, and the good sometimes from mistake.

2. What false steps I should have made without you, at my entrance into the world !

3. But for your counsels, I should have failed in this undertaking.

4. How satisfied I should have been, if you had sooner informed me of your happiness.

5. If we gave to infancy none but just and clear notions, *there would be* a much less considerable number of false minds in the world.

6. Had Alexander *conquered* the whole world, his ambition *would not have been* satisfied ; he *would still have found* himself confined in it.

7. *Could you believe* him vain enough to aspire to that high degree of honour ?

8. *Could you ever have thought* him capable of deserting the good cause, to go and side with the rebels ?

9. *Would you renounce* being useful to the present generation because envy fastens on you ?



- (1.) If even, *quand même*; were, cond.-1; for men (that men); to act, subj.-2; judge, *juger de*; would blame, ind.-7; contradict, *croiser*, ind.-7.  
 (2.) What, *que de*; steps, *démarche*.  
 (3.) But for, *sans*; failed, *échouer*.  
 (4.) How, *que*.  
 (6.) (When Alexander would have conquered); confined, *trop à l'étroit*.  
 (8.) Deserting, *abandonner*; to go and side, *se ranger sous les drapeaux de*.  
 (9.) Renounce, *renoncer à*; fastens, *s'attacher*; on you, *à vos pas*.

### *Observation on the use of the Conditional and Future.*

Foreigners are very apt to use the future or the conditional after *si*, when meaning *supposé que*. They say, *j'irai demain à la campagne, s'il fera beau*, I shall go to-morrow into the country, if it be fine weather; *vous auriez vu le roi, si vous seriez venu*, you would have seen the king if you had come. The impropriety of this construction will be obviated by the following

**Rule.**—When a verb is preceded by *si*, meaning *supposé que*, we use the present instead of the future absolute; the preterit indefinite instead of the future anterior; the imperfect instead of the conditional present, and the pluperfect instead of the conditional past.

#### EXAMPLES.

<i>J'irai demain à la campagne s'il fait beau</i>	I shall go to-morrow into the country if it be fine weather
<i>il aura eu l'avantage, s'il a suivi vos conseils</i>	he will have had the advantage if he has followed your advice
<i>j'serais content si je vous voyais appliqué</i>	I should be pleased if I saw you applying to study
<i>j'aurais été content, si je vous avais vu appliqué</i>	I should have been pleased if I had seen you intent on your studies

**Observation.**—This rule is not observed, either when *si* implies doubt, uncertainty, as *je ne sais s'il viendra*, or with the second conditional past, as *vous m'eussiez trouvé si vous fussiez venu ce matin*.

## EXERCISE.

1. A young man who is just entering the career of letters, *will conciliate the benevolence of the public, if he consider his first successes only as an encouragement to do better.*

2. That absurd criticism *will have amused* only fools or evil-minded people, if one *have observed* the spirit that pervades the whole, and the manner in which it is written.

3. Life *would be attended* with many more sweets and charms, *if men*, instead of tearing one another in pieces, *did but form* a society of brethren.

4. The Athenians *would have found* in the young Alcibiades the only man capable of insuring their superiority in Greece, *had not* that vain thoughtless people *forced* him, through an unjust, or at least, imprudent condemnation, to banish himself from his country.

5. I know not *whether* reason *will soon triumph* over prejudice and ignorance, but I am certain it will be so sooner or later.

6. Rome *had never attained* that high degree of splendour and glory which astonishes us, *had it not extended* its conquests as much by its policy as by its arms.

(1.) Is just entering, *débuter*; career, *carrière*; will conciliate, *s'attirer*; consider, *regarder*.

(2.) Fools, *sot*; evil-minded people, *méchant*; observed, *faire attention*; pervades the whole, *régner d'un bout à l'autre*.

(3.) Attended with, *avoir*; tearing one another to pieces, *s'entre déchirer*.

(4.) Superiority, *prépondérance*; thoughtless, *léger*.

(5.) Know, *savoir*.

(6.) Attained, *parvenir à*; policy, *politique*.

*Subjunctive.*

We have said that there are conjunctions which govern the indicative, and others which govern the subjunctive. We call *principal proposition* the phrase after which the conjunction is placed, and *incidental* or *subordinate proposition*, that which is placed after the conjunction. In this sentence, *je crois que vous aimez à jouer*, *je crois* is the principal proposition, and *vous aimez à jouer*, is the subordinate proposition; *que* is the conjunction that unites the two phrases.

*General Rule.*—The verb of the subordinate proposition must be put in the indicative, when the verb of the principal proposition expresses affirmation, in a direct, positive, and independent manner;

but it is put in the subjunctive when that of the principal proposition expresses doubt, wish, fear, or uncertainty.

We say, *je sais qu'il est surpris*, I know he is surprised; *je crois qu'il viendra*, I believe he will come. But we ought to say, *je doute qu'il soit surpris*, I doubt his being surprised; *je doute qu'il vienne*, I doubt his coming; *je souhaite qu'il réussisse*, I wish he may succeed; *je tremble qu'il ne succombe*, I tremble lest he should fail.

## EXERCISE.

1. The glory which has been ascribed to them (Egyptians) of being the most grateful of all men *shows* that *they were* likewise the most sociable.

2. In Egypt, if *they proved* that the conduct of a dead man *had been* bad, they condemned his memory, and he was denied burial.

3. *I am sure* that, with moderation, gentleness, and civility, you *will disarm* even envy itself.

4. The new philosophers *say* that colour *is* a sensation of the soul.

5. *I believe you are* as honest and disinterested as you seem to be.

6. *I doubt* whether the Romans *would ever have triumphed* over the Gauls, if the different chiefs of this warlike people had not been disunited.

7. *I could wish* that the love which we ought to have one for another, *were* the principle of all our actions, as it is the basis of all virtues.

8. *Fear*, lest it *should be said* that you feed upon chimeras, and that you take the shadow for the reality.

9. The new philosophers *will have* colour *to be* a sensation of the soul.

10. I will have you to be as honest and disinterested as you seem to be.

(1.) Which has, etc., *on*; ascribed, *donner*; grateful, *reconnaissant*.

(2.) They, *on*; man \*; was denied, *priver de*; burial, *sépulture*.

(3.) Civility, *honnêteté*.

(4.) Sensation, *sentiment*,

(5.) Seem, *paraître le*.

(8.) It, *on ne*; feed upon, *se repaître de*.

(9.) Colour to be (that colour be).

## Useful Observations.

*Do, did, will, would, should, can, could, may, and*

*might*, are sometimes signs of tenses, and sometimes they are real verbs.

When *do* and *did* are joined to a verb, they are mere expletives, denoting interrogation, negation, or merely emphasis, and are not expressed in French.

## EXAMPLES.

I do love	<i>j'aime</i>
I did love	<i>j'aimais</i> or <i>j'aimai</i>
Do I love?	<i>aimé-je?</i>
Did I love?	<i>aimais-je</i> or <i>aimai-je?</i>
I do not love	<i>je n'aime pas</i>
I did not love	<i>je n'aimais pas</i> or <i>je n'aimai pas</i>

But when they are followed by a noun, a pronoun, or any other word, then they are real verbs, and mean *faire*.

## EXAMPLES.

do me that favour	<i>faites-moi ce plaisir</i>
he did it	<i>il le fit</i>
he did more than could have been expected	<i>il fit plus qu'on n'eût pu espérer</i>

*Should* is the sign of the conditional when it expresses a condition.

## EXAMPLE.

I should like a country life if my affairs would permit me to indulge my inclination	<i>j'aimerais la vie champêtre, si mes affaires me permettraient de suivre mon goût</i>
--	---

But when it expresses a duty or obligation, it is a verb, and is expressed by the verb *devoir*, as

we should never swerve from the path of virtue	<i>nous ne devrions jamais nous écarter du sentier de la vertu</i>
--	--

*Can*, *could*, *may*, and *might*, in almost every instance, may be rendered by the verb *pouvoir*.

*Do*, *did*, *shall*, *will*, etc., are sometimes used elliptically in the answers to interrogative sentences. The answer in French is made by repeating the



verb, accompanied with a pronoun expressing the idea of the interrogative sentence, as

will you do your exercise to-day? *ferez-vous votre thème aujourd'hui?*  
 Yes, I will *Oui, je le ferai*

### *Relations between the Tenses of the Indicative.*

*Rule.*—When the first verb is in the imperfect, the preterit, or the pluperfect, and the second denotes a transient action, this second verb is put in the imperfect, if we mean to express a present, as *je croyais que vous aimiez l'étude*, I thought you loved study; in the pluperfect, if we mean to express a past, as *il m'assura qu'il n'avait jamais tant ri*, he assured me that he had never laughed so much; and in the present of the conditional, if we mean to express a future absolute, as *Platon disait que les peuples seraient heureux, si la sagesse était le seul objet des ministres*, Plato said that nations would be more happy, if wisdom were the sole object of ministers.

But, although the first verb may be in some of these tenses, yet the second is always put in the present, when this second verb expresses a thing which is true at all times, as *je vous disais, je vous ai dit, je vous avais dit, que la santé fait la félicité du corps, et le savoir celle de l'âme*, I told you, I have told you, I had told you, that health constitutes the happiness of the body, and knowledge that of the soul.

*Observation.*—In phrases where the imperfect is preceded by *que*, it denotes sometimes a past, sometimes a present. It denotes a past when the verb, which is joined to it by the conjunction *que*, is in the present or the future, as *vous savez* or *vous saurez que le peuple Romain était aussi avide qu'ambitieux*, you know, or you will know, or you must



know, that the Romans were a people as greedy as ambitious. But it denotes a present, when the verb which precedes it is in the imperfect, one of the preterits, or the pluperfect, as *on disait, on a dit, on avait dit que Phocion était le plus grand et le plus honnête homme de son temps*, it was said, it has been said, it had been said, that Phocion was the greatest and most honest man of his age; *dès qu'on eut appris à Athènes qu'Alcibiade était à Lacédémone on se repentit de la précipitation avec laquelle on l'avait condamné*, as soon as they had heard at Athens that Alcibiades was at Lacedemon, they repented the blind haste with which they had condemned him.

Nevertheless, the imperfect denotes a past in this last instance, when it denotes an action which was past before that which is expressed by the first verb, as *si vous aviez lu l'histoire des temps héroïques, vous sauriez que ces hommes dont on a fait des demi-dieux, étaient des chefs féroces et barbares, dignes à peine du nom d'homme*, had you read the history of heroic times, you would know that those men who have been made demi-gods of, were ferocious and barbarous chiefs, scarcely deserving the name of man.

## EXERCISE.

1. *I thought you were not ignorant* that, to teach others the principles of an art or science, one needs to have experience and skill.

2. *I had been told* that your sweetest occupation *was* to form your taste, your heart, and your understanding.

3. Darius, in his flight, being reduced to the necessity of drinking water muddy and infected by dead bodies, *affirmed* that he never *had drunk* with so much pleasure.

4. Care *has been taken* to inculcate to me, from infancy, that *I should succeed* in the world, only in proportion as I should join to the desire of pleasing, a great deal of gentleness and civility.

5. Ovid *has said*, that study *softens* the manners and *rubs off* every thing that is found in us rude and barbarous.

6. You *know* that those pretended heroes whom Pagan antiquity has made Gods of, *were* only barbarous and ferocious kings, who

overran the earth, not so much to conquer as to ravish it, and who left every where traces of their fury and of their vices.

7. It *has been said* of Pericles, that his eloquence *was* like a thunderbolt, which nothing could resist.

8. As soon as Aristides *had said* that the proposition of Themistocles *was* unjust, the whole people *exclaimed* that they must not think of it any longer.

9. Had you read the history of the early ages, *you would know* that Egypt *was* the most enlightened country in the universe, and whence knowledge *spread* into Greece and the neighbouring countries.

(1.) Were ignorant, *ignorer*; teach, *instruire dans*; needs, *avoir besoin*; skill, *habileté*.

(2.) I had, etc. (by the active voice), *on*.

(3.) Flight, *déroute*; being \*, *muddy, bourbeux*.

(4.) Care has, etc. (active voice), *on avoir*; in proportion, *autant*; civility, *honnêteté*.

(5.) Rubs off, *effacer*; is found, *se trouver de*.

(6.) Overran, *parcourir*; not so much, *moins*.

(7.) It, *on*; thunderbolt, *foudre*, m.; which (to).

(8.) Exclaimed, *s'écrier*; they must, *falloir*, ind.-2; any longer, *plus*.

(9.) Ages, *temps*; whence, *celui d'où*; neighbouring, *circonvoisin*; countries, *lieu*.

### *Relations which the Tenses of the Subjunctive have to those of the Indicative.*

**Rule I.**—When the verb of the principal proposition is in the present or the future, we put in the present of the subjunctive, that of the subordinate proposition, if we mean to express a present or a future; but we put it in the preterit if we mean to express a past.

We say, *il faut que celui qui parle se mette à portée de celui qui l'écoute*, he that speaks should accommodate himself to the understanding of him that listens; *il voudra que votre frère soit de la partie*, he will want your brother to be of the party, but we ought to say, *pour s'être élevé à ce point de grandeur, il faut que Rome ait eu une suite non interrompue de grands hommes*, to have risen to that degree of grandeur, Rome must have had an uninterrupted succession of great men.

**Exception.**—Though the first verb be in the present, yet we may put the second in the imperfect

or pluperfect of the subjunctive, when some conditional expression is to come into the sentence, as *il n'est point d'homme, quelque mérite qu'il ait, qui ne fût très-mortifié, s'il savait tout ce qu'on pense de lui*, there is no man, whatever merit he may have, that would not feel very much mortified were he to know all that is thought of him; *je doute que votre frère eût réussi sans votre assistance*, I doubt whether your brother would have succeeded, had it not been for your assistance.

## EXERCISE.

1. He who wishes to teach an art, must *know it* thoroughly: he must *give* none but clear, precise, and well-digested notions of it; he must *instil* them, one by one, into the minds of his pupils, and, above all, he must not *overburthen* their memory with useless or insignificant rules.

2. He *must yield* to the force of truth, when they *shall have suffered* it to appear in its real light.

3. There is no work, however perfect people may suppose it, that has not been liable to criticism, if it have been examined with severity and in every point of view.

4. I doubt whether his piece would have had the suffrage of the *connoisseurs*, if he had not determined to make the changes you judged necessary in it.

(1.) (It must that he who, etc. know it); he must (not repeated), *que*; instil, *faire entrer*; overburthen, *surcharger*.

(2.) (It must, ind.-7, that he) yield, *se rendre*; suffered, *permettre*; it to appear (that it appear); real, *tout*.

(3.) Has been liable, *prêter*, subj.-2; with severity, *à la rigueur*; in, *sans*; point of view, *face*.

(4.) Had decided, *se décider*; in it, *y* (which must be placed before make).

**Rule II.**—When the first verb is in the imperfect, either of the preterits, the pluperfect, or either of the conditionals, we put the second in the imperfect of the subjunctive, if we mean to express a present or a future; but we put it in the pluperfect if we mean to express a past.

We say, *je voulais, j'ai voulu, j'eus voulu, je voudrais*, or *j'eusse voulu que vous finissiez cette affaire*; but we ought to say *je ne savais pas, je n'ai pas su*, etc., *que vous eussiez étudié les mathématiques*.

*Observation.*—With the preterit indefinite, we may put the second verb in the present, if it express an action which is, or may be done at all times, as *Dieu à entouré les yeux de tuniques forts minces, transparentes au dehors, afin qu'on puisse voir à travers*, God has surrounded the eyes with very thin tunics, transparent on the outside, that we may see through; and in the preterit if we mean to express a past, as *il a fallu qu'il ait sollicité ses juges*, he was obliged to solicit his judges.

## EXERCISE.

1. M. de Turenne never *would* buy any thing on credit of tradesmen, for fear, said he, they *should lose* a great part of it, if he happened to be killed. All the workmen who were employed for his house, had orders to bring in their bills before he set out for the campaign, and they were regularly paid.

2. *It would be better* for a man who truly loves himself *to lose* his life, than to forfeit his honour by some base and shameful action.

3. Lycurgus in one of his laws, *had forbidden* the lighting of those who came out of a feast in the evening, that the fear of not being able to reach their homes *should prevent* them from getting drunk.

4. People *used* the bark of trees or skins to write upon before paper *was* known.

5. Go and ask that old man: for whom are you planting? he will answer you, for the immortal Gods, who *have ordered*, both that I *should profit* by the labour of those that have preceded me, and that those who should come after me, *should profit* by mine.

(1.) Would, *vouloir*; buy on credit, *prendre à crédit*; of, *chez*; happened, *venir*; were employed, *travailler*; bills, *mémoire*; he, *on*.

(2.) To lose (that he *would lose*); forfeit, *ternir*.

(3.) In, *par*; the lighting, *éclairer*, subj.-2; that, *afin que*; reach their houses, *se rendre chez*; getting drunk, *s'énivrer*.

(4.) People, *on*; bark, *écorce*; skins, *peau*; known, *en usage*.

(5.) Have ordered, *vouloir*; both (by *et* repeated); by, *de*.

In general, we put the second verb in the subjunctive in interrogative and negative sentences, as *quel est l'insensé qui tienne pour sûr qu'il vivra demain? vous ne vous persuadiez pas que les choses pussent tourner si mal*.

We also put in the subjunctive the verb which follows a superlative relative, and in general after an impersonal verb, as *le meilleur cortège qu'un prince puisse avoir, c'est le cœur de ses sujets*.



The use of the subjunctive is very elegant in elliptical turns, in which we omit the principal proposition, as *qu'il vive* (*je souhaite qu'il*), may he live! *qu'il se soit oublié jusqu'à ce point!* (*je suis surpris qu'il*), that he should so far forget himself! *qui m'aime me suive!* (*je veux que celui qui*) whoever loves me, let him follow me; *heureux l'homme qui peut, ne fût-ce que dans sa vieillesse, jouir de toute la force de sa raison!* (*quand ce ne serait que*), happy the man that can, were it but in his old age, enjoy the whole strength of his reason.

## EXERCISE.

1. *Is there any one* who does not *feel* that nothing is more degrading in a writer than the pains he takes to express ordinary or common things in a singular and pompous style.

2. *Do you think* that, in forming the republic of bees, God *has not had* in view to teach kings to command with gentleness, and subjects to obey with love?

3. You *will never be* at peace, either with yourself or with others, unless you seriously apply yourself to restrain your natural impetuosity.

(1.) Is degrading in, *dégrader*; in, *de*.

(2.) Bees, *abeille*; had in view, *vouloir*.

(3.) Be at peace, *avoir la paix*.

**Observation.**—The relative pronouns *qui*, *que*, *quel*, *dont*, and *où*, govern the subjunctive in the like circumstances.

## EXERCISE.

1. *Who is the writer* that does not sometimes *experience* moments of sterility and languor?

2. *There is not in* the heart of man, a good impulse that God does not produce.

3. *Choose* a retreat where you *may be* quiet, a post whence you *may defend* yourself.

4. The reward the most flattering that a man *can* gather from his labours, is the esteem of an enlightened public.

5. May he live, reign, and long make the happiness of a nation which he loves and that adores him!

6. That he should thus *degrade* himself, is what posterity will find very difficult to believe.



7. A man just and firm is not shaken, either by the clamours of an inconsiderate mob, or by the threats of an imperious tyrant: though the whole world *were* to tumble into ruins, he would be struck by it, but not moved.

(2.) Impulse, *mouvement*.

(3.) May, *pouvoir*.

(5.) (*May* he repeated before every verb).

(6.) Find difficult, *avoir de la peine*; believe, *se persuader*.

(7.) Is shaken, *ébranler*; inconsiderate, *insensé*; mob, *populace*; imperious, *fier*; though \*; were, *devoir*; to tumble into ruins, *s'écrouler*.

### *Further Observations on the Conditional and Subjunctive.*

We have said that the English auxiliaries *should*, *would*, *could*, *may* and *might*, were not to be considered as essentially and necessarily appertaining to the conditional and subjunctive. Indeed, it seldom happens that the French tenses answer to the English tenses as marked in the conjugations, at least in subordinate propositions, though they may in the principal ones; for instance, I wish you would come to-night, cannot be translated by *je souhaite que vous viendrez ce soir*, because when the verb of the principal proposition is in the present, the verb of the subordinate proposition is put in the present of the subjunctive, if we mean to express a future; therefore we must say, *je souhaite que vous veniez*.—(See *Rule I.*); or, if we put the first verb in either of the conditionals, the second is put in the imperfect of the subjunctive, therefore, we may also say, *je voudrais que vous vinssiez*.—(See *Rule II.*) Now, in the first translation, *que vous veniez* is marked in the model of conjugation by *that you may come*, and in the second, *que vous vinssiez* by *that you might come*, neither of which is in the examples given.

Again, *il n'y a personne qui le croie*, cannot be translated by *there is nobody who may believe it*,

although *may* is the mark of the subjunctive in the model, but we mean, *there is nobody that believes it*, or simply, *nobody believes it*.

# RELATIONS BETWEEN THE TENSES OF THE DIFFERENT MOODS.

## *Relations of the Indicative.*

The imperfect corresponds to three tenses.

### STANDARD.

*je lisais* { *quand vous écriviez*  
              *quand vous aviez écrit*  
              *quand vous écrivîtes*

The preterit anterior corresponds to the preterit definite, as *quand j'eus lu, vous entrâtes*.

The pluperfect corresponds to the preterit definite, to the preterit indefinite, to the preterit anterior, and to the imperfect.

### STANDARD.

*j'avais lu* { *quand vous entrâtes*  
              *quand vous êtes entré*  
              *quand vous fûtes entré*  
              *quand vous entriez*

*Observation.* — The super-compound tenses are seldom used, but the precision and perspicuity of the expression sometimes require them.

The preterit indefinite anterior or super-compound corresponds to the preterit indefinite, as *quand j'ai eu dîné, vous êtes entré*.

With *si* for *supposé que*, the future absolute corresponds to the present, and the future anterior to the preterit indefinite.

### STANDARDS.

*vous partirez, si je veux*  
*il sera parti, si vous l'avez voulu*

*Relations to the Conditional and of the Conditional.*

The pluperfect super-compound corresponds to the conditional past, as *si j'avais eu plutôt fini, je serais sorti*.

The conditional past super-compound corresponds to the pluperfect, as *j'aurais eu achevé ma lecture avant vous, si je n'avais pas été interrompu*.

With *si* for *supposé que*, the conditional present corresponds to the imperfect, and the first conditional past to the pluperfect, or to the second conditional past.

## STANDARDS.

*vous partiriez, si je le voulais*  
*vous seriez parti* { *si je l'avais voulu*  
                           *si je l'eusse voulu*

The tenses of the conditional present, and of the two conditional past, correspond also to themselves.

## STANDARDS.

*quand l'avare posséderait tout l'or du monde, il ne serait pas encore content*  
*quand Alexandre aurait conquis tout l'univers, il n'aurait pas été content*  
*vous fussiez parti, si je l'eusse voulu*

We have seen that, when two verbs are joined by the conjunction *que*, we put the second verb sometimes in the indicative and sometimes in the subjunctive.

*Relations of the Present of the Indicative to the Tenses of its own Mood and of the Conditional.*

This tense corresponds to itself, to the future absolute, to the imperfect, to the preterit definite, to the preterit indefinite, to the pluperfect, and to the three conditional.

## STANDARD.

on dit que	{	<i>vous partez aujourd'hui</i>
		<i>vous partirez demain</i>
		<i>vous partirez hier</i>
		<i>vous partîtes hier</i>
		<i>vous êtes parti ce matin</i>
		<i>vous étiez parti hier, quand, etc.</i>
		<i>vous partiriez aujourd'hui. si, etc.</i>
		<i>vous seriez parti hier, si, etc.</i>
		<i>vous fussiez parti plutôt si, etc.</i>

*Observation.* — The same correspondence takes place, when the sentence is negative, except for the present absolute of the indicative, which is replaced by the present of the subjunctive. We cannot say, *on ne dit pas que vous partez aujourd'hui*, the genius of our language requires that we should say, *on ne dit pas que vous partiez aujourd'hui*.

The imperfect, the preterit definite, the preterit indefinite, and the pluperfect, correspond either to the imperfect or to the pluperfect.

## STANDARDS.

<i>on disait</i>	}	que	{	<i>vous partiez aujourd'hui</i>
<i>on dit</i>				
<i>on a dit</i>				<i>vous étiez parti</i>
<i>on avait dit</i>				

The future absolute and the future anterior correspond to the preterit indefinite.

## STANDARD.

<i>on dira</i>	}	que vous avez menti
<i>on aura dit</i>		

*Relations to the Conditional.*

The imperfect, the preterit definite, the preterit indefinite, the pluperfect, and the conditional past, correspond to the conditional past.

## STANDARD.

<i>je croyais</i>	}	<i>que vous seriez parti</i>
<i>j'ai cru</i>		
<i>je crus</i>		
<i>j'avais cru</i>		
<i>j'aurais cru</i>		

*Relations to the Subjunctive.*

The present, the future absolute, and the future anterior of the indicative, correspond to the present of the subjunctive.

## STANDARD.

<i>il veut</i>	}	<i>que vous partiez</i>
<i>il voudra</i>		
<i>il aura voulu</i>		

The imperfect, the preterit definite, the preterit indefinite, the pluperfect, and the second conditional past, correspond to the imperfect of the subjunctive.

## STANDARD.

<i>je voulais</i>	}	<i>que vous partissiez</i>
<i>je voulus</i>		
<i>j'ai voulu</i>		
<i>j'avais voulu</i>		
<i>j'eusse voulu</i>		

The conditional present corresponds either to the imperfect, or to the pluperfect of the subjunctive.

## STANDARD.

<i>je voudrais que</i>	{	<i>vous partissiez</i>
	{	<i>vous fussiez parti</i>

The future past corresponds to the preterit of the subjunctive, as *il aura voulu qu'il soit parti*.

The first and the second conditionals correspond to the pluperfect of the subjunctive.

## STANDARD.

<i>j'aurais voulu</i>	}	<i>que vous fussiez parti</i>
<i>j'eusse voulu</i>		



N. B.—The numerous relations between tenses are learnt by practice and study.

### *Of the Infinitive.*

The preposition *to* before an infinitive, is, according to circumstances, rendered either by *pour*, by *à*, or by *de*, and sometimes it is not expressed at all.

When *to* means in order to, it is expressed in French by *pour*, as he came *to* speak to me (in order to), *il vint pour me parler*.

The participle present is used in English both as a substantive and an adjective, and frequently instead of the present of the infinitive.

<i>his ruling passion is hunting</i>	<i>sa passion dominante est la chasse</i>
<i>prevent him from doing mischief</i>	<i>empêchez-le de faire le mal</i>
<i>there is a pleasure in silencing</i>	<i>il y a plaisir à fermer la bouche</i>
<i>great talkers</i>	<i>aux grands parleurs</i>

Sometimes it must be expressed by the relative *qui*, especially when a different mode might cause an ambiguity, as I met them *riding* post, *je les ai rencontrés qui couraient la poste*.

Sometimes it is expressed by the conjunction *que*, when the participle present is preceded by a possessive pronoun, as the fear *of his coming* vexed us, *la crainte qu'il ne vient, nous tourmentait*; I doubt *his being* faithful, *je doute qu'il soit fidèle*, etc.

Observe that in French, the preposition *en* alone is followed by the participle present; all other prepositions require the present of the infinitive.

Foreigners are apt to make a mistake in the use of the participle present, because they do not consider that, as it expresses an incidental proposition, it must evidently relate to the word which it restrains and modifies.

*Rule.*—The participle present always forming a phrase incidental and subordinate to another, must

necessarily relate to the subject of the principal phrase, when it is not preceded by another verb.

In this sentence, *je ne puis vous accompagner à la campagne, ayant des affaires qui exigent ici ma présence*, I cannot accompany you into the country, having some business that requires my presence here; the participle present *ayant* relates to the subject *je*, since the subordinate proposition formed by *ayant*, could have no kind of relation to the principal proposition, if it could not be resolved into this, *parceque j'ai des affaires qui*, etc.; but in this sentence, *combien voyons-nous de gens, qui, connaissant le prix du temps, le perdent mal-à-propos!* how many people do we see, who, knowing the value of time, waste it improperly! *connaissant* relates to the substantive *gens*, because it is the word which it restrains and modifies, and because the relative *qui*, placed between that substantive in regimen and the participle present, obviate every kind of equivocation.

### Observations.

1. We ought never to use two participles together without joining them with a conjunction, as *c'est un homme aimant et craignant Dieu*, he is a man loving and fearing God.

2. We ought never to put the relative *en*, either before a participle present or before a gerund. We cannot say, *je vous ai remis mon fils entre les mains, en voulant faire quelque chose de bon*, because there would be an equivocation, for the meaning is not, *as I wish to do something good*, or, *as I wish to do well, I have put my son into your hands*, but *I have put my son into your hands, as I wish to make something of him*; we should say, *voulant en faire*, etc.

likewise, this sentence would be improper, *le*

*prince tempère la rigueur du pouvoir, en en partageant les fonctions*, on account of the repetition of the word *en*, taken under two different acceptions, viz. *en* preposition and *en* relative; we must, therefore, adopt another turn, such as *c'est en partageant les fonctions du pouvoir, qu'un prince en tempère la rigueur*.

---

## CHAPTER VI.

OF THE PREPOSITIONS *A, De, and En*.

The function of the three above prepositions is, to put into a state of relation the two terms between which they are placed, either by their primitive and proper meaning, or by a sense of figure and extent; so that in this last case, they are merely prepositions serving to unite the two terms, whence it happens that they often express, either the same relations that others do, or opposite relations; for instance, in these two sentences, *approchez-vous du feu*, come near the fire; *éloignez-vous du feu*, go from the fire, *de* merely establishes a relation between the two terms, without expressing in the first, the relation of approximation, and in the second, the relation of distance. In order, therefore, to form a just idea of these three prepositions, it is of importance to consider only their primitive and proper signification.

*En* and *dans* have nearly the same meaning, but these prepositions differ in this, that the former always carries with it an indeterminate idea, as *être en Angleterre*; and the latter always presents a determinate one, as *être dans la province de Middlesex*.

We no longer say, *en l'âge, en honneur*, but we ought to say, *à l'âge, à l'honneur*.

*Distinction between the Adverb and the Preposition.*

We must not mistake prepositions for adverbs ; prepositions are always followed by a regimen, either expressed or understood—adverbs never. The same word may be both a preposition and an adverb. *Avant* is a preposition in this phrase, *avant le jour*, before day-light ; but it is an adverb in this, *n'allez pas si avant*, do not go so forward.

There is the same difference between *autour* and *alentour* ; we say, *tous les grands étaient autour du trône*, all the grandees stood round the throne ; but we ought to say, *le roi était sur son trône, et les grands étaient alentour*, the king was upon his throne and the grandees stood round.

*Avant* and *auparavant* are not used one for the other. *Avant* is followed by a regimen, as *avant Pâques*, before Easter ; *avant ce temps*, before that time. *Auparavant* is followed by no regimen, as *si vous partez, venez me voir auparavant*, if you set off, come and see me before.

*Prêt à* and *près de* are not the same expression. *Prêt* is an adjective, *je suis prêt à faire ce que vous voudriez*, I am ready to do what you please ; *près* is a preposition, *mon ouvrage est près d'être fini*, my work is nearly finished.

*Au travers* and *à travers* differ in this: the first is followed by the preposition *de*, as *il se fit jour au travers des ennemis* ; the second is not, as *il se fit jour à travers les ennemis*, he fought his way through the enemies.

Some good writers, even modern ones, use *avant* and *devant* indifferently, but they are wrong. *Avant* denotes priority of time and order, as *il est arrivé avant moi, l'article se met avant le nom*.



*Devant* is used for *en présence*, *vis-à-vis*, as *il a paru devant le juge*; *il loge devant l'église*.

*Observation*.—*Devant* is also sometimes a preposition marking order, and is the opposite of *après*, as *il a le pas devant moi*, he has precedence of me; *si vous êtes pressé, courez devant*, if you are in a hurry, run before.

## CHAPTER VII.

### OF THE ADVERB.

#### *On the Negative NE.*

Negation is expressed in French by *ne*, either by itself, or accompanied by *pas* or *point*, upon which the French Academy has examined four questions:

1. Where is the place of the negatives?
2. When are we to make use of *pas* in preference to *point*, and *vice versâ*?
3. When may we omit both?
4. When *ought* we to omit both?

As this subject is of very material importance, we shall treat it upon the plan of the Academy, and agreeably to their views.

#### FIRST QUESTION.

Where is the place of the negatives?

*Ne* is always placed before the verb, but the place of *pas* and *point* is variable. When the verb is in the infinitive, they are placed indifferently before or after it, for we say, *pour ne point voir*, or *pour ne voir pas*. In the other moods, except the imperative, the tenses are either simple or compound; in the simple tenses, *pas* or *point* is placed after the



verb: *il ne parle pas*; *ne parle-t-il pas*? In the compound tenses, it is placed between the auxiliary and the participle: *il n'a pas parlé*; *n'a-t-il pas parlé*? In the imperative, it is placed after the verb: *ne badinez pas*; *ne vous en allez pas*.

## SECOND QUESTION.

When are we to make use of *pas* in preference to *point*, and *vice versâ*?

*Point* is a stronger negative than *pas*; besides, it denotes something permanent, *il ne lit point*, means, he *never* reads. *Pas* denotes something accidental, *il ne lit pas*, means, he does not read *now*, or, he is not reading. *Point de* denotes an unreserved negation; to say, *il n'a point d'esprit*, is to say, he has no wit at all. *Pas de* allows a liberty of making a reserve; to say, *il n'a pas d'esprit*, is to say, he has nothing of what can be called wit.

Hence the Academy conclude that *pas* comes better, 1. Before *plus*, *moins*, *si*, *autant*, and other comparative words, as *Milton n'est pas moins sublime qu'Homère*, Milton is not less sublime than Homer. 2. Before nouns of number, as *il n'y a pas dix ans*, it is not ten years ago.

It is elegant to make use of *point*, 1. At the end of a sentence, as *on s'amusait à ses dépens, et il ne s'en apperçevait point*, they were amusing themselves at his expense, and he did not perceive it. 2. In elliptical sentences, as *je croyais avoir affaire à un honnête homme; mais point*, I thought I had to deal with an honest man; but no. 3. In the answers to interrogative sentences, as *irez-vous ce soir au parc? point*, shall you go this evening to the park? no.

The Academy also observe, that when *pas* or *point* is introduced into interrogative sentences, it is

with meanings somewhat different. We make use of *point* when we have some doubt in our minds, as *n'avez-vous point été là?* have you not been there? But we make use of *pas* when we are persuaded; thus, *n'avez-vous pas été là?* answers to this English expression, but you have been there, have you not?

## THIRD QUESTION.

When may we omit both *pas* and *point*?

We may suppress them, 1st, after the words *cesser*, *oser*, and *pouvoir*, but this omission is only for the sake of elegance, as

*je ne cesse de m'en occuper*

*je n'ose vous en parler*

*je ne puis y penser sans frémir*

I am incessantly about it

I dare not speak to you about it

I cannot think of it without shuddering

We likewise say, but only in conversation, *ne bougez*, do not stir. 2nd. In these kinds of expressions:

*y a-t-il un homme dont elle ne médise?*

*avez-vous un ami qui ne soit des miens?*

is there a man that she does not slander?

have you a friend that is not mine?

## FOURTH QUESTION.

When ought we to omit both *pas* and *point*?

We omit them, 1st., when the extent which we mean to give to the negative is sufficiently declared, either by the words which restrict it, or by words which exclude all restriction, or lastly, by words which denote the smaller parts of a whole, and which are without article.

In the first instance, we say

*je ne sors guère*

*je ne sortirai de trois jours*

I go out but seldom

I shall not go out for these three days

In the second instance, we say

<i>je n'y vais jamais</i>	I never go thither
<i>je n'y pense plus</i>	I think no more of it
<i>nul ne sait s'il est digne d'amour ou de haine</i>	nobody knows whether he be deserving of love or hatred
<i>n'employez aucun de ces stratagèmes</i>	use none of these stratagems
<i>il ne plaît à personne</i>	he pleases nobody
<i>rien n'est plus charmant</i>	nothing is more charming
<i>je n'y pense nullement</i>	I do not think of it at all

In the third instance, we say

<i>il n'y voit goutte</i>	he cannot see at all
<i>je n'en ai cueilli brin</i>	I did not gather a bit
<i>il ne dit mot</i>	he speaks not a word

but, if to *mot* we join an adjective of number, we must add *pas*, as

<i>il ne dit pas un mot qui n'intéresse</i>	he speaks not a word but what is interesting
<i>dans ce discours il n'y a pas trois mots à reprendre</i>	in that speech there are not three words to find fault with

We likewise make use of *pas* with the preposition *de*, as

<i>il ne fait pas de démarche inutile</i>	he does not take any useless step
---	-----------------------------------

*Observation.*—If, after the sentences we have just mentioned, either the conjunction *que*, or a relative pronoun should introduce a negative sentence, then we omit *pas* and *point*, as

<i>je ne fais jamais d'excès que je n'en sois incommodé</i>	I never commit any excess without being ill after it
<i>je ne vois personne qui ne vous loue</i>	I see nobody but what commends you

2nd. When two negatives are joined by *ni*, as *je ne l'aime ni ne l'estime*, I neither love nor esteem him; and when the conjunction *ni* is repeated, either in the subject as *ni l'or ni la grandeur ne nous rendent heureux*, neither gold nor greatness can make us happy: or in the attribute, as *il n'est*

*ni prudent ni sage*, he is neither prudent nor wise ; or in the regimen, as *il n'a ni dettes ni procès*, he has neither debts nor lawsuits.

*Observation.*—We may preserve *pas*, when *ni* is not repeated, and when it is separated from the first negative by a certain number of words, as

*je n'aime pas ce vain étalage d'éru-  
dition, prodiguée sans choix et  
sans goût, ni ce luxe de mots qui  
ne disent rien*

I do not like that vain display  
of erudition, lavished without  
choice and without taste, nor  
that pomp of words which  
have no meaning

3rd. With *ne que*, used instead of *seulement* ; with the verb which follows *que*, used instead of *pourquoi* ; with *à moins que*, or *si* used instead of it :

*une jeunesse qui se livre à ses pas-  
sions, ne transmet à la vieillesse  
qu'un corps usé*

youth which abandons itself to  
its passions, transmits to old  
age nothing but a worn-out  
body

*que n'êtes vous aussi posé que votre  
frère ?*

why are you not as sedate as your  
brother ?

*je ne sortirai pas, à moins que vous  
ne veniez me prendre*

I shall not go out, unless you  
come to fetch me

*je n'irai pas chez-lui, s'il ne m'y  
engage*

I shall not go to his house, if he  
does not invite me (to it)

4th. When before the conjunction *que*, the word *rien* is understood, as *il ne fait que rire*, he does nothing but laugh ; or when that conjunction may be changed into *sinon* or *si ce n'est que*, as *il ne tient qu'à vous de réussir*, it only depends on you to succeed, that is, the success wholly depends upon you ; *trop de maîtres à la fois ne servent qu'à embrouiller l'esprit*, too many masters at once only serve to perplex the mind.

5th. With a verb in the preterit, preceded by the conjunction *depuis que*, or by the verb *il y a* denoting a certain duration of time, as



<i>comment vous êtes-vous porté depuis que je ne vous ai vu</i>	how have you been since I have seen you?
<i>il y a trois mois que je ne vous ai vu</i>	I have not seen you for these three months

*Observation.*—But we do not omit them when the verb is in the present, as

<i>comment vit-il depuis que nous ne le voyons point?</i>	how does he live since we do not see him?
<i>il y a six mois que nous ne le voyons point</i>	we have not seen him these six months

6th. In phrases where the conjunction *que* is preceded by the comparative adverbs *plus*, *moins*, *mieux*, etc., or some other equivalent, as

<i>on méprise ceux qui parlent autre- ment qu'ils ne pensent</i>	we despise those who speak dif- ferently from what they think
<i>il écrit mieux qu'il ne parle</i>	he writes better than he speaks
<i>c'est pire qu'on ne le disait</i>	it is worse than was said
<i>c'est autre chose que je ne croyais</i>	it is different from what I thought
<i>peu s'en faut qu'on ne m'ait trompé</i>	I have been very near being de- ceived

7th. In sentences united by the conjunction *que* to the verbs *douter*, *désespérer*, *nier*, and *disconvenir*, forming a negative member of a sentence, as

<i>je ne doute pas qu'il ne vienne</i>	I doubt not that he will come
<i>ne désespérez pas que ce moyen ne vous réussisse</i>	do not despair of the success of these means
<i>je ne nie pas or je ne disconviens pas que cela ne soit</i>	I do not deny, or I do not dispute that it is so

*Observation.*—The Academy say, that after the last two verbs, *ne* may be omitted, as *je ne nie pas*, or *je ne disconviens pas que cela soit*.

8th. With the verb united by the conjunction *que* to the verbs *empêcher* and *prendre garde*, meaning, to have a care, as

<i>j'empêcherai bien que vous ne soyez du nombre</i>	I shall prevent your being of the number
<i>prenez garde qu'on ne vous séduise</i>	have a care that they do not se- duce you



*Observation.*—The Academy make the remark that in the above acceptation, *prendre garde* is followed by a subjunctive; but when it means *to reflect*, we make use of the indicative, and of *pas* or *point*, as

<i>prenez garde que vous ne n'entendez</i>	mind, reflect, consider that you do
<i>pas</i>	not understand what I mean

9th. With the verb united with the conjunction *que*, to the verb *craindre*, and those of the same meaning, when we do not wish the thing expressed by the second verb, as

<i>il craint que son frère ne l'aban-</i>	he is afraid that his brother
<i>donne</i>	should forsake him
<i>je crains que mon ami ne meure</i>	I fear my friend will die

But *pas* is not omitted when we wish the thing expressed by the second verb, as

<i>je crains que mon père n'arrive pas</i>	I am afraid my father will not come
--	-------------------------------------

10th. With the verb which follows *de peur que*, *de crainte que*, in the same case as with *craindre*; thus, when we say, *de crainte qu'il ne perde son procès*, we wish that he may win it; and *de crainte qu'il ne soit pas puni*, we wish that he may be punished.

11th. After *savoir*, whenever it has the meaning of *pouvoir*, as *je ne saurais en venir à bout*, I cannot bring it about; when it means *être incertain*, it is best to omit them, as *je ne sais où le prendre*, I do not know where to find him; *il ne sait ce qu'il dit*, he does not know what he says.

*Observations.*—But we ought to make use of *pas* or *point* when *savoir* is taken in its true meaning, as *je ne sais pas le Français*, I do not know French.

12th. We also say, *ne vous déplaît, ne vous en déplaît*, by your leave, under favour.

*Plus* and *davantage* are not used one for the other; *plus* is followed by the preposition *de*, or the conjunction *que*, as

<i>il a plus de brillant que de solide</i>	he has more brilliancy than solidity
<i>il se fie plus à ses lumières qu'à celles des autres</i>	he relies more upon his own knowledge than upon that of others

*Davantage* is never followed by the preposition *de*, and is used alone and at the end of sentences, as

<i>la science est estimable, mais la vertu est davantage</i>	learning is estimable, but virtue is still more so
--	--

It is incorrect to make use of *davantage* for *le plus*, we ought to say,

<i>de toutes les fleurs d'un parterre, la rose est celle qui me plaît le plus</i>	of all the flowers of a parterre the rose is that which pleases me most
---	---

*Si, aussi, tant, and autant*, are always followed by the conjunction *que*; *si* and *aussi* are joined to adjectives and participles; *tant* and *autant* to substantives and verbs.

<i>l'Angleterre n'est pas si grande que la France</i>	England is not so large as France
<i>il est aussi estimé qu'aimé</i>	he is as much esteemed as he is loved
<i>elle a autant de beauté que de vertu</i>	she has as much beauty as she has virtue

*Observation.*—We may, nevertheless, substitute *autant* for *aussi*, when preceded by one of the adjectives, and followed by *que* and the other adjective, as *il est modeste autant que sage*.

*Aussi* and *autant* are used in affirmative sentences, *si* and *tant* in negative or interrogative ones; the

last two are, however, the only ones that can be used in affirmative sentences, when they are put for *tellement*, as

<i>il est devenu si gros, qu'il a de la</i>	he is become so stout that he can
<i>peine à marcher</i>	hardly walk
<i>il a tant couru qu'il en est hors</i>	he has been running so fast that
<i>d'haleine</i>	he is out of breath

We must not confound *à la campagne* and *en campagne*; the latter never applies but to the movement of the troops, as

<i>l'armée est en campagne</i>	the army has taken the field
--------------------------------	------------------------------

but we ought to say

<i>j'ai passé l'été à la campagne</i>	I have spent the summer in the country
---------------------------------------	---

*Jamais* takes sometimes the preposition *à*, as *soyez à jamais heureux*, be for ever happy; and *toujours* takes the preposition *pour*, as *c'est pour toujours*, it is for ever.

## CHAPTER VIII.

## OF GRAMMATICAL CONSTRUCTION.

GRAMMATICAL construction, in the French language, is the order which the genius of that language has assigned, in discourse, to the nine sorts of words which we have distinguished. Some persons mistake it for syntax, but there is this difference, viz. that syntax consists in the rules which we are to observe in order to express the relations of words one to another, whereas grammatical construction consists in the various arrangements which we may allow ourselves to make, while observing the rules of syntax. Now, this construction is irrevocably fixed, not only as the phrases may be interrogative, imperative, or expositive, but also as each of these kinds may be affirmative or negative.

In interrogative sentences with affirmation, the subject is either a noun or a pronoun.

If the subject be a noun, this is the order of the words : the noun, the verb, the corresponding personal pronoun, the adverb (if any), and the regimen in the simple tenses, or in the compound tenses, the pronoun and the adverb between the auxiliary and the participle, as

<i>les lumières sont-elles un bien pour</i>	are sciences a benefit to nations ?
<i>les peuples ? ont-elles jamais con-</i>	have they ever contributed to
<i>tribué à leur bonheur ?</i>	their happiness ?

If the subject be a pronoun, the verb begins the series, and the other words follow it in the same order which we have pointed out, as

<i>vous plairez-vous toujours à mé-</i>	will you always take a pleasure
<i>dire ?</i>	in slandering ?
<i>aurez-vous bientôt fini ?</i>	shall you have soon done ?

N.B.—When the verb is reflected, the pronoun in regimen begins the series, as may be seen in the first instance, because this pronoun always preserves its place before the verb, except in imperative sentences, with affirmation.

In interrogative sentences, with negation, the same order holds, but we place *ne* before the verb, and *pas* or *point* after the verb, with the characteristic of the interrogation in the simple tenses, and between the auxiliary and the participle in the compound tenses, as

<i>vo</i> tre frère <i>ne</i> viendra- <i>t-il</i> <i>pas</i> de- main?	will not your brother come to- morrow?
<i>n'</i> aurez-vous <i>pas</i> bientôt fini?	shall you not have done soon?

*Observation.*—There are in French several other ways of making an interrogation. 1st. With an absolute pronoun, as *qui vous a dit cela?* or *qui est-ce qui vous a dit cela?* who told you that? 2nd. With the demonstrative pronoun *ce*, as *est-ce vous?* is it you? *est-ce qu'il pleut?* does it rain? 3rd. With an adverb of interrogation, as *pourquoi ne vient-il pas?* why does he not come? *comment vous trouvez-vous?* how do you find yourself? Hence, we see that the absolute pronouns and the interrogative adverbs are always at the head of the sentence, but the demonstrative pronoun always comes after the verb.

Sentences are imperative, when, in speaking, we command, exhort, entreat, or forbid.

In imperative sentences, with affirmation, the verb is always the first in the first two persons, but in the third, it never comes but after the conjunction *que*, and the noun or pronoun, as

<i>allons-là</i>	let us go thither
<i>venez ici</i>	come hither
<i>qu'ils y aillent</i>	let them go thither
<i>que Pierre aille à Londres</i>	let Peter go to London



In those with negation, *ne* and *pas* are placed as in interrogative sentences.

As to the place of the pronouns, see p. 337.

Sentences are expositive when we speak without either interrogating or commanding. This is the order of the words in those which are affirmative: the subject, the verb, the adverb, the participle, the regimen, as

<i>un bon prince mérite l'amour de ses sujets et l'estime de tous les peuples</i>	a good prince deserves the love of his subjects, and the esteem of all nations
<i>César eût inutilement passé le Ru- bicon, s'il y eût eu de son temps des Fabius</i>	Cesar would have crossed the Rubicon to no purpose, had there been Fabius' in his time

The negative sentences differ from this construction only as *ne* is always placed before the verb, and *pas* or *point* either after the verb, or between the auxiliary and the participle, as

<i>un homme riche ne fait pas toujours le bien qu'il pourrait</i>	a rich man does not always do all the good he might
<i>Cicéron n'eût pas peut-être été un si grand orateur, si le désir de s'élever aux premières dignités n'eût enflammé son âme</i>	Cicero would not perhaps have been so great an orator, had not the desire of raising himself to the first dignities inflamed his soul

For the place of the pronouns in regimen, see p. 341.

Sentences are either simple or compound. They are simple, when they contain only one subject and one attribute, as *vous lisez*, you read; *vous êtes jeune*, you are young. They are compound when they compare several subjects to one attribute, or several attributes to one subject, or several attributes to several subjects, or several subjects to several attributes. This sentence, *Pierre et Paul sont heureux*, is compound by several subjects; this, *cette femme est jolie, spirituelle, et sensible*, is com-

pound by several attributes; and this other, *Pierre et Paul sont spirituels et savans*, is compound at once by several subjects and several attributes. The simple sentence contains but one judgment; the compound sentence contains several.

A sentence may be compound in various other ways; by the subject, by the verb, or by the attribute.

By the subject, when the subject is restricted by an incidental proposition, as *Dieu qui est bon*.

By the verb, when this verb is modified by some circumstance of time, order, etc., as *Dieu qui est bon n'abandonne jamais*.

By the attribute, when this attribute is modified by a regimen which is itself restricted, as *Dieu qui est bon n'abandonne jamais les hommes qui mettent sincèrement leur confiance en lui*.

These simple or compound sentences may be joined to others by a conjunction, as *quand on aime l'étude, le temps passe, sans qu'on s'en apperçoive*, when one loves study, time flies without one's perceiving it. The two partial phrases form but one.

**Rule.**—When a proposition is composed of two partial phrases, joined by a preposition, harmony and perspicuity generally require the shortest to go first.

#### EXAMPLES.

<i>quand les passions nous quittent,</i>	when our passions leave us, we
<i>nous nous flattons en vain que</i>	in vain flatter ourselves that it
<i>c'est nous qui les quittons</i>	is we that leave them
<i>on n'est point à plaindre, quand, au</i>	he is not to be pitied who, for
<i>défaut de biens réels, on trouve le</i>	want of real pleasures, finds
<i>moyen de s'occuper de chimères</i>	means to amuse himself with
	chimeras

Periods result from the union of several partial phrases, the whole of which makes a complete sense. Periods, to be clear, require the shortest phrases to

be placed first. The following example of this is taken from Fléchier.

N'attendez pas, Messieurs,

1. Que j'ouvre une scène tragique ;
2. Que je représente ce grand homme étendu sur ses propres trophées ;
4. Que je découvre ce corps pâle et sanglant, auprès duquel fume encore la foudre qui l'a frappé ;
4. Que je fasse crier son sang comme celui d'Abel, et que j'expose à vos yeux les images de la religion et de la patrie éplorée.

This beautiful period is composed of four members, which go on gradually increasing. It is a rule not to give more than four members to a period, and to avoid multiplying incidental propositions. Obscurity in the style is generally owing to those propositions, which divert the attention from the principal propositions, and make us lose sight of them.

The construction which we have mentioned is called direct or regular, because the words are placed in those sentences according to the order which we have pointed out ; but this order may be altered in certain cases, and then, we say that the construction is indirect or irregular ; now it may be irregular, by inversion, by ellipsis, by pleonasm, or by syllepsis ; these are what we call the four figures of words.

---

#### OF INVERSION.

*Inversion* is the transposition of a word into a place different from that which we have assigned it. We ought never to make use of it but when it throws more clearness, energy, or harmony upon the language ; for, it is bad construction whenever the relation of the correlatives is not easily perceived.

There are two kinds of inversion : the one, which by its boldness, seems to be confined to poetry ; the other, which is of ordinary use even in prose. We speak here of the latter kind only.

The following are those which are authorised by custom :

1st. We may very well place after the verb the subject by which it is governed, as *tout ce qui lui promet l'amitié des Romains*, all that the friendship of the Romans promises him.

*Observation.*—This inversion is a rule of the art of speaking and writing, whenever the subject is modified by an incidental proposition, long enough to make us lose sight of the relation of the verb governed to the subject governing.

2nd. We may also very properly place before the governing, the noun governed by the prepositions *de* and *à*, as *d'une voix entrecoupée de sanglots, ils s'écrièrent*, in a voice interrupted by sobs, they exclaimed ; *à tant d'injures qu'a-t-elle répondu ?* to so much abuse, what answer did she give ?

We also very elegantly place before the verb the prepositions *après, dans, par, sous, contre*, etc., with what is to follow them, as well as the conjunctions *si, quand, parceque, puisse, quoique, lorsque*, etc., as *par la loi du corps, je tiens à ce monde qui passe*, by the law of the body, I am linked with this transient world ; *puisqu'il le veut, qu'il le fuisse*, since he will have it so, let him do it.

#### OF THE ELLIPSIS.

*Ellipsis* is the omission of a word, or even several words, which are necessary to make the construction full and complete. That the ellipsis may be good,



the mind must be able easily to supply the value of the words omitted, as *j'accepterais les offres de Darius, si j'étais Alexandre; et moi aussi, si j'étais Parménion*, I would accept the offers of Darius, if I were Alexander; and so would I, if I were Parmenion. Here the mind easily supplies the words *je les accepterais* in the second member.

The ellipsis is very common in the answers to interrogative sentences, as *quand viendrez-vous? demain*, when will you come? to-morrow; that is, *je viendrai demain*.

In order to know whether an ellipsis be good, the words that are understood must be supplied. It is exact, whenever the construction full and complete makes up the sense denoted by the words that are joined and by the circumstances; otherwise, it is not exact.

---

#### OF THE PLEONASM.

*Pleonasm*, in general, is a superabundance in the expression. To be good, it must be authorised by usage, and we may with truth affirm, that usage authorises only those which either give a greater degree of energy to discourse, or express in a clearer manner the inward sentiment with which we are affected. *Et que m'a fait à moi cette Troie où je cours? je me meurs; s'il ne veut pas vous le dire, je vous le dirai, moi; je l'ai vu de mes propres yeux; je l'ai entendu de mes propres oreilles: à moi* in the first instance; *me*, in the second; *moi*, in the third; *de mes propres yeux*, in the fourth; and *de mes propres oreilles*, in the fifth, are there merely for the sake of energy, or to manifest an inward sentiment; but these manners of speaking are sanctioned by custom.



N.B.—The above sentences will not bear an English translation with a pleonasm, except the last two.

*Observation.*—We must not mistake for pleonasms those words which are merely expletive, as *c'est une affaire où il y va du salut de l'état*, it is an affair in which the safety of the state is concerned ; which is better than *c'est une affaire où il va*, etc., by omitting *y* which is useless on account of *où* ; but those are expressions from which we are not allowed to take away any thing.—*Academy*.

---

#### OF THE SYLLEPSIS.

The *Syllepsis* takes place whenever we make a word figure more with the idea we have of it, than with the word to which it relates.

There is a syllepsis in these expressions : *il est onze heures ; l'an mil sept-cent-quatre-vingt-dix-neuf*. When we make use of it, the mind, merely intent upon a precise meaning, pays no attention to either the number or the gender of *heure* and *an*.

There is likewise a syllepsis in these sentences : *je crains qu'il ne vienne ; j'empêcherai qu'il ne vous nuise ; j'ai peur qu'il ne m'oublie*, etc. Full of a wish that the event may not take place, we are willing to do all we can that nothing should put an obstacle to that wish ; this is the cause of the introduction of the negative ; and, although it is useless to complete the sense, yet we must preserve it, as we have already mentioned.

There is again a syllepsis, and a very elegant one, in sentences like the following ones :

Racine has said :

Entre le *peuple* et vous, vous prendrez Dieu pour juge ;  
 Vous souvenant, mon fils, que caché sous ce lin,  
 Comme *eux* vous fûtes pauvre, et comme *eux* orphelin

The poet forgets that he has been using the word *peuple*; nothing remains in his mind but *des pauvres* and *des orphelins*, and it is with that idea of which he is full that he makes the pronoun *eux* agree. For the same reason, Bossuet and Mezengui have said, the former, *quand le peuple Hébreu entra dans la terre promise, tout y célébraît leurs ancêtres*; and the latter, *Moïse eut recours au Seigneur, et lui dit : que ferai-je à ce peuple? bientôt ils me lapideront. Leurs* and *ils* are for *les Hébreux*.

---

## CHAPTER IX.

### OF GRAMMATICAL DISCORDANCES, AMPHIBOLOGIES, AND GALLICISMS.

WE have chiefly to take notice of two vicious constructions, which are contrary to the principles which we have established in the preceding chapters, viz. grammatical disagreements and amphibologies.

1. In general, there is disagreement in discourse, when the words which compose the various members of a sentence or a period, do not agree one with another, either because they are construed against analogy, or because they bring together dissimilar ideas, between which the mind perceives opposition, or can see no manner of affinity.

The following examples will serve to illustrate this matter.

This sentence, *notre réputation ne dépend pas des louanges qu'on nous donne, mais des actions louables que nous faisons*, is not correct, because the first member being negative, and the second affirmative, cannot come under the government of the same verb. We ought to say, *notre réputation dépend, non des louanges qu'on nous donne, mais des actions,*

etc., our reputation depends, not upon the praises which are bestowed on us, but upon the praiseworthy actions which we are doing.

This other, *sa réponse est dictée, ainsi que son silence*, is also incorrect, because the participle *dictée*, being used in the feminine in the first member, cannot be understood in the masculine in the second.

But the most common disagreements are those which arise from the wrong use of the tenses.

We find one of this kind in this sentence, *il regarde votre malheur comme une punition du peu de complaisance que vous avez eue pour lui, dans le temps qu'il vous pria*, etc., because the two preterits, definite and indefinite, cannot well come in together; it should be, *que vous eûtes pour lui dans le temps qu'il vous pria*.

There is another in this sentence, *on en ressentit autant de joie que d'une victoire complète dans un autre temps*, because the verb cannot be understood after the *que* which serves for the comparison, when that verb is to be in a different tense; it should be, *on en ressentit autant de joie qu'on en aurait ressenti*, etc.

This line of Racine,

Le flot qui l'apporta recule épouvanté,

is also incorrect, because the form of the present cannot come in with that of the preterit definite; it should have been, *qui l'a apporté*.

## OF AMPHIBOLOGIES.

There is amphibology in discourse, when a sentence is so construed as to be susceptible of two

different interpretations; it ought to be carefully avoided. As we speak only to be understood, perspicuity is the first and most essential quality of language; we should always recollect that *what is not clearly expressed is not French*.

Amphibologies are occasioned, 1st. By the use of the moods of tenses. 2nd. By the personal pronouns *il, le, la*, etc. 3rd. By the possessive pronouns *son, sa, ses*, etc. 4th. By nouns not being in the places they ought to occupy.

## EXAMPLE

*Of an Amphibology of the First kind.*

Qu'ai-je fait, *pour venir* accabler en ces lieux  
Un héros, sur qui seul j'ai pu tourner les yeux?

*Pour venir* makes amphibology, because we do not know whether it relates to the person who speaks, or to the person spoken to; it should have been, *pour que vous veniez*.

## EXAMPLE

*Of an Amphibology of the Second kind.*

César voulut premièrement surpasser Pompée; les grandes richesses de Crassus *lui* firent croire qu'*il* pourrait partager la gloire de ces deux grands hommes.

This sentence is vicious in its construction, because the pronouns *il* and *lui* seem to relate to *César*, although the sense obliges us to refer them to *Crassus*.

## EXAMPLE

*Of an Amphibology of the Third kind.*

Valère alla chez Léandre; il y trouva *son fils*.

The pronoun *son* is equivocal, because we do not know to which it relates, to *Valère* or to *Léandre*.



## EXAMPLE

*Of an Amphibology of the Fourth kind.*

J'ai envoyé les lettres que j'ai écrites à la poste.

*A la poste*, thus placed, is equivocal, because we do not know whether it is meant that the letters have been *written at* the post-office, or *sent to* the post-office.

---

## OF GALLICISMS.

In the *Grammaire Philosophique et Littéraire*, four sorts of gallicisms have been distinguished; we shall only mention here those of construction.

The gallicisms of construction are, in general, irregularities and deviations from the customary rules of syntax; there are some, however, which are mere ellipses, and others which can only be attributed to the unaccountable whims of usage.

*General Principle.*—Every gallicism of construction which obscures the meaning of the sentence, ought to be proscribed. We are only to preserve those which do not lessen its perspicuity by the irregularity of the construction, and which are, at the same time, sanctioned by long practice.

According to this principle, we now reject this elliptic gallicism, *et qu'ainsi ne soit*, meaning *ce que je vous dis est si vrai que*, because it obscured the sentence, although it was sanctioned by usage. For instance, *j'étais dans ce jardin, et qu'ainsi ne soit, voilà une fleur que j'ai cueillie*, that is, *et pour preuve de cela, voilà une fleur*, etc., which it is not easy to apprehend; for this reason, Molière and La Fontaine are, at least we think so, the last great writers that have used this expression.

One of the most common gallicisms is that in



which we introduce the impersonal verb *il y a*, used for *il est*, *il existe*. These expressions, *il y avait une fois un roi*, *il y a cent à parier contre un*, are gallicisms. There are two in the following one: *il n'y a pas jusqu'aux enfans qui ne s'en mêlent*, even children will meddle with it (will do it).

These sentences, *il n'est rien moins que généreux*, he is far from being generous; *vous avez beau dire*, you may say what you please, but, etc.; *à ce qu'il me semble*, by what I can see, as the matter appears to me, etc.; *nous voilà à nous lamenter*, we began to lament, here we are lamenting, crying, etc.; *qu'est-ce que de nous!* what wretched beings we are! etc., are also gallicisms.

The use which we make of the preposition *en* in many sentences, is still another source of gallicisms; some of this kind will be found in the following expressions, *à qui en avez-vous?* whom are you angry at? *où en veut-il venir?* what does he aim at? what would he be at? what does he mean? *il lui en veut*, he owes him a spite, a grudge, etc. The preposition *en* changes also sometimes, the signification of verbs, and then gives rise to gallicisms.

The conjunction *que* produces as great a number of gallicisms, as *c'est une terrible passion que le jeu*, gaming is a terrible passion; *c'est donc en vain que je travaille*, it is in vain then that I work: *ce n'est pas trop que cela*, that is not too much, it is not too much; so, *il n'est que d'avoir du courage*, there is nothing like having some courage.

Many others will be found in the use which we make of the prepositions *à*, *de*, *dans*, *après*, etc., but we have said enough on this subject.

Gallicisms are of very great use in the simple style, therefore La Fontaine and Madame de Sévigné abound in them. The middling style has not so

many, and we find but few in the solemn oratorical style, and these even of a peculiar nature. We shall here insert two examples of gallicism in the sublime, both taken from the tragedy of Iphigenia, by Racine :

Avez-vous pu penser qu'au sang d'Agamemnon  
Achille préférât une fille sans nom ?  
*Qui* de tout son destin ce qu'elle a pu comprendre,  
C'est qu'elle sort d'un sang, etc.

and

*Je ne sais qui m'arrête* et retient mon courroux,  
*Que* par un prompt avis de tout ce qui se passe  
*Je ne coure* des dieux divulguer la menace.

In the first sentence, *qui* is in subject, though without a verb relative ; and in the second, *je ne sais qui m'arrête que je ne coure*, is contrary to the rules of common construction. “ But,” says Vaugelas, “ those extraordinary phrases, far from being vicious, possess so much the more gracefulness, as they are more peculiar to each language.”

## FREE EXERCISES.

## 1.

## MADAME DE MAINTENON TO HER BROTHER.

We can only be 1 unhappy by our own fault; this shall always be my text, and my reply to your lamentation. Recollect 2, my dear brother, the voyage of America, the misfortunes of our father, of our infancy, and our youth 3; and you will bless Providence instead of murmuring against fortune. Ten years ago, we were both very far (below our present situation 4), and our hopes were so feeble 5, that we limited our wishes to a (revenue of three thousand livres 6.) At present, we have four times that sum 7, and our desires are not yet satisfied! We enjoy that happy mediocrity which you have so often extolled 8; let us be content. If possessions 9 come to us, let us receive them from the hand of God, but let not our views be 10 extravagant 11. We have (every thing necessary) 12 and comfortable 13; all the rest is avarice 14; all these desires of greatness spring from 15 a restless heart. Your debts are all paid, and you may live elegantly 16 without contracting more 17. What have you to desire? Must 18 schemes 19 of wealth and ambition occasion 20 the loss of your repose and your health? Read the life of St. Louis; you will see how unequal 21 the greatness of this world is to the desires of the human heart; God only can satisfy them 22. I repeat it, you are only unhappy by your own fault. Your uneasiness 23 destroys your health, which you ought to preserve, if it were 24 only because I love you. Watch 25 your temper 26; if you can render it less splenetic 27 and less gloomy, (you will have gained a

1. On ne être...que. 2. Songer à. 3. The misfortunes of our infancy and those of our, etc. 4. Du point où nous sommes aujourd'hui. 5. Si peu de chose. 6. Trois mille livres de rente. 7. That sum, *en...plus*. 8. Have so often extolled, *vanter si fort*, ind.-2. 9. Possessions, *biens*. 10. Let us not have views. 11. Trop vaste. 12. Le nécessaire. 13. Le commode. 14. Avarice, *cupidité*. 15. Spring from, *partir du vide de*. 16. Délicieusement. 17. Contracting more, *en faire de nouvelles*. 18. Must, *faut-il que*. 19. Projet. 20. Occasion, *coûter*, subj.-1. 21. Unequal, *au-dessous de*. 22. Satisfy them, *le rassasier*. 23. Uneasiness, *inquiétude*, pl. 24. If it were, *quand ce être*, cond.-1. 25. Travailler sur.

great advantage) 28. This is not the work of reflection only; exercise, amusement, and a regulated life, (are necessary for the purpose 29). You cannot think well (whilst your health is affected 30); when the body is debilitated 31, the mind is without vigour. Adieu! write to me more frequently and in a style less gloomy.

26. Humeur. 27. Bilieux. 28. Ce être un grand point de gagné. 29. Il y faut de. 30. Tant que vous se porter mal. 31. Debilitated, *dans l'abattement*.

## II.

## THE CONVERT.

## AN EASTERN TALE.

Divine Mercy I had brought a vicious man into a society of sages, whose morals were holy and pure. He was touched by their virtues, it was not long 2 before 3 he imitated them and lost his old habits; he became just, sober, patient, laborious, and beneficent. His deeds nobody could deny, but they were attributed 4 to odious motives. They praised his good actions without loving his person; they would always judge him by what he had been, not by what he was become. This injustice penetrated him with grief; he shed tears into the bosom of an ancient sage, more just and more humane than the others. "O my son," said the old man to him, "thou art better than thy reputation; be thankful to God for it. Happy the man who can say, my enemies and my rivals censure in me vices of which I am not guilty. What matters 5 it, if thou art good, that men pursue thee as wicked? Hast thou not to comfort thee, the two best witnesses of thy actions, God and thy conscience."

SAINT-LAMBERT.

1. Miséricorde. 2. Ne pas tarder. 3. A inf.-1. 4. On donner des motifs. 5. Importer.

Mr. de Montausier has written a letter to Monseigneur upon the taking of Philipsbourg, which very much pleases me. "Monseigneur, I do not compliment you upon the capture of Philipsbourg; you had a good army, bombs, cannon, and Vauban; neither shall I compliment you upon your valour, for that is an hereditary virtue in your family; but I rejoice that you are liberal, generous, humane, and that you know how to recompense the services of those who behave well; it is for this that I congratulate you."

SÉVIGNÉ.

## III.

## THE GOOD MINISTER.

AN EASTERN FABLE.

The great Aaron Raschild began to suspect that his vizir Giafar was not deserving of the confidence which he had reposed in him. The women of Aaron, the inhabitants of Bagdad, the courtiers, the dervishes, were censuring the vizir with bitterness. The Calif loved Giafar; he would not condemn him upon the clamours of the city and the court; he visited his empire; every where he saw the land well cultivated, the country smiling, the cottages opulent, the useful arts honoured, and youth full of gaiety. He visited his fortified cities and sea-ports; he saw numerous ships, which threatened the coasts of Africa and of Asia; he saw warriors disciplined and content; these warriors, the seamen, and the country people exclaimed: "O God, pour thy blessings upon the faithful, by giving them a calif like Aaron, and a vizir like Giafar." The Calif, affected by these exclamations, enters a mosque, falls upon his knees, and cries out: "Great God, I return thee thanks; thou hast given me a vizir of whom my courtiers speak ill, and my people speak well."

SAINT-LAMBERT.

Providence conducts us with so much goodness through the different periods of our life, that we (do not perceive our progress). 1 This loss comes on easily 2, it is imperceptible, it is the shadow of the sun-dial whose motion we do not see. If, at twenty years of age, we could see 3 in a mirror the face we shall have at three-score, we (should be shocked at the contrast), 4 and terrified at our own figure; but it is day by day that we advance; we are to-day as we were yesterday, and shall be to-morrow as we are to-day; so we go on without feeling it, and this is a miracle of that Providence which I adore.

SÉVIGNÉ.

1. Ne le sentir quasi pas. 2. Doucement. 3. On nous faire voir. 4. Tomber à la renverse



## IV.

## THE MAGNIFICENT PROSPECT.

This beautiful house was on the declivity of a hill, from whence one beheld the sea, sometimes clear and smooth as glass, sometimes idly 1 irritated against the rocks on which it broke, bellowing 2 and swelling its waves like mountains. From another side was seen a river, in which were islands bordered with blooming limes and lofty poplars, which raised their haughty heads even to the clouds. The several channels which formed those islands, seemed sporting 3 in the plain. Some rolled their limpid waters with rapidity; some had a peaceful and sleepy stream; others, by long windings, ran back again to re-ascend as it were to their source, and seemed not to have power to leave these enchanting borders. At a distance were seen hills and mountains, which lost themselves in the clouds, and formed by their fantastic figure, as delightful a horizon (as the eye could wish to behold 4). The neighbouring mountains were covered with verdant (vine branches 5) hanging in festoons: the grapes, brighter than purple, could not conceal themselves under the leaves, and the vine 6 was overloaded with its fruit. The fig, the olive, the pomegranate, and all other trees, overspread the plain, and made it a large garden.

FÉNÉLON.

Long hopes wear out 7 joy, as long maladies wear out grief.

All philosophic systems are good only when one (has no use 8) for them.

SÉVIGNÉ.

1. Follement. 2. En gémir. 3. Se jouer. 4. A souhait pour le plaisir de.  
5. Pample, m. 6. Vigne, f. 7. User. 8. N'en avoir que faire.

## V.

## A GENERAL VIEW OF NATURE.

With what magnificence does nature shine 1 upon earth! A pure light, extending from east to west, gilds successively the two hemispheres of this globe; an element transparent and light, surrounds it; a gentle fecundating heat animates, gives being 2 to the seeds of life; salubrious spring waters contribute to their preservation and growth; (rising ground 3) distributed in the lands, stop the vapours of the air, make these springs inexhaustible and always new;

immense cavities made to receive them divide the continents. The extent of the sea is as great as that of the earth; it is not a cold, barren element; it is a new empire as rich, as populous as the first. The finger of God has marked their boundaries.

The earth, rising above the level of the sea, is secure 4 from its irruptions; its surface, enamelled with flowers, adorned with a verdure constantly renewed, peopled with thousands and thousands of species of different animals, is a place of rest, a delightful abode, where man placed in order to second nature, presides over all beings. The only one among all, capable of knowing and worthy of admiring, God has made him spectator of the universe, and a witness of his wonders. The divine spark with which he is animated, makes him participate in the divine mysteries; it is by this light that he thinks and reflects; by it he sees and reads in the book of the universe, as in a copy of the Deity.

Nature is the exterior throne of divine magnificence; the man who contemplates, who studies it, rises by degrees to the interior throne of Omnipotence. Made to adore the Creator, he commands all creatures; vassal of Heaven, king of the earth, he ennobles, peoples, enriches it; he establishes among the living beings order, subordination, harmony; he embellishes nature herself; he cultivates, extends, and polishes it; lops off the thistle and the briar, and multiplies the grape and the rose.

BUFFON.

1. Ne briller pas. 2. Faire éclore. 3. Éminences. 4. A l'abri de.
- 

## VI.

### ANOTHER GENERAL VIEW OF NATURE.

Trees, shrubs, and plants are the ornaments and clothing 1 of the earth. Nothing is so melancholy 2 as the prospect of a country naked and bare 3, exhibiting to the eyes nothing but stones, mud, and sand: but, vivified by nature, and clad 4 in its nuptial robe, amidst the course of waters and the singing of birds, the earth presents to man, in the harmony of the three kingdoms, a spectacle full of life, interest, and charms, the only spectacle in the world of which his eyes and heart are never weary. 5

The more a contemplative man's soul is fraught with sensibility 6, the more he yields to the ecstasies which this harmony produces in him. A soft and deep melancholy then takes possession of his senses, and, in an ebriety of delights, he loses himself in the immensity of that beautiful system, with which he feels himself identified.

Then, every particular object escapes him, he sees and feels nothing but in the whole. Some particular circumstance must contract his idea and circumscribe his imagination, before 7 he can observe by parcels that universe which he was endeavouring to embrace.

J. J. ROUSSEAU.

1. Vêtement. 2. Triste. 3. Pelé. 4. Revêtu. 5. Se lasser. 6. Contem-  
 teur avoir l'âme sensible 7. Pour qu'il.

## VII.

### CULTIVATED NATURE.

How beautiful is that cultivated nature ! How, through the cares of man, it is brilliant and pompously adorned ! He himself is its chief ornament—its noblest production ; by multiplying himself he multiplies the most precious germ ; she also seems to multiply herself with him ; by his art he (brings forth to light 1) all that she concealed 2 in her bosom. How many unknown treasures ! how many new riches ! flowers, fruits, seeds brought to perfection, multiplied to infinity ; the useful species of animals transported, propagated, increased without number ; the noxious species reduced, confined, banished ; gold, and iron more necessary than gold, extracted from the bowels of the earth ; torrents confined 3, rivers directed, contracted 4 ; the sea itself subjected, surveyed 5, crossed from one hemisphere to the other ; the earth accessible in every part, and every where rendered as lively as fruitful ; in the vallies, delightful meadows ; in the plains, rich pastures and still richer harvests ; hills covered with vines and fruits, their summits covered with useful trees and young forests ; deserts changed into cities inhabited by an immense people, which continually circulating, spreads itself from those centres to the extremities ; roads opened and frequented, communications established every where as so many witnesses of the strength and union of society ; a thousand other monuments of power and glory sufficiently demonstrate that man, possessing dominion over the earth, has changed, renewed the whole of its surface ; and that, at all times, he shares the empire with nature.

1. Mettre au jour. 2. Recéler. 3. Contenu. 4. Resserré. 5. Reconnu.

## VIII.

## THE SAME SUBJECT CONTINUED.

Nevertheless, man only reigns by right of conquest; he rather enjoys than possesses, and he can preserve but by dint of cares continually renewed. If they cease, every thing droops, every thing alters, every thing changes and again returns 1 under the hand of nature; she re-assumes her rights, erases the work of man, covers with dust and moss his most pompous monuments, destroys them in time, and leaves him nothing but the regret of having lost, through his fault, what his ancestors had conquered by their labours. Those times, in which man loses his dominion, those barbarous 2 ages during which every thing is seen to perish, are always prepared by war, and accompanied by scarcity and depopulation. Man, who can do nothing but by number, who is strong only by reunion, who can be happy but by peace, is mad enough to arm himself for his misfortune, and to fight for his ruin. Impelled by insatiable avidity, blinded by ambition still more insatiable, he renounces all feelings of humanity, turns all his strength against himself, seeks for mutual destruction, actually 3 destroys himself; and, after those days of blood and carnage, when the smoke of glory has vanished, he contemplates, with a sad look, the earth wasted, the arts buried, the nations dispersed, the people weakened, his own happiness ruined, and his real power annihilated.

BUFFON.

1. Rentrer. 2. De barbarie. 3. En effet.

## IX.

## INVOCATION TO THE GOD OF NATURE.

Almighty God, whose presence alone supports nature, and maintains the harmony of the laws of the universe; Thou, who from the immovable throne of the empyrean, seest the celestial spheres roll under thy feet, without shock and without confusion; who, from the bosom of repose, reproducest every moment their immense movements, and alone governest in profound peace, that infinite number of heavens and worlds, restore, restore at length, tranquillity to the agitated earth! let it be silent at thy voice; let discord and war cease the sound of their proud clamours! God of goodness, author of all beings, thy paternal looks take in 1 all the objects of the creation; but man is thy chosen being; thou hast enlivened 2 his soul with a ray of thy immortal light; complete the measure of thy



kindness, by penetrating his heart with a ray of thy love ; this divine sentiment, diffusing itself every where, will reconcile opposite natures ; man will no longer dread the sight of man ; his hand will no longer wield the murderous steel 3 ; the devouring fire of war will no longer dry up 4 the source of generations ; the human species now weakened, mutilated, mowed down in the blossom, will spring anew 5 and multiply without number ; nature, overwhelmed under the weight of scourges 6, will soon re-assume, with a new life, its former fruitfulness ; and we, beneficent God, will second it, we will cultivate it, we will contemplate it incessantly, that we may every moment offer thee a new tribute of gratitude and admiration.

BUFFON.

1. Embrasser. 2. Eclairer. 3. Le fer... armer sa main. 4. Tarir. 5. Germer de nouveau. 6. Fléau.

## X.

Happy they who are disgusted with 1 violent pleasures, and know how to be contented 2 with the sweets of an innocent life ! Happy they who delight in being instructed 3, and who take a pleasure 4 in cultivating their minds with knowledge ! On whatever part adverse fortune may throw them, they always carry entertainment with them, and the disquiet which preys upon others, even in the midst of pleasure, is unknown to those who can employ themselves in reading. Happy they who love to read, and are not like me deprived of it. As these thoughts were revolving in my mind, I went into a gloomy forest, where I immediately perceived an old man holding a book in his hand. The forehead of this old man was large, bald, and a little wrinkled ; a white beard hung down to his girdle ; his stature was tall and majestic, his complexion still fresh and ruddy, his eyes lively and piercing, his voice sweet, his words plain and charming. I never saw so venerable an old man. He was a priest of Apollo, and officiated 5 in a marble temple, which the kings of Egypt had dedicated to that god in this forest. The book which he held in his hand was a collection of hymns in honour of the gods. He accosts me in a friendly manner, and we discourse together. He related things past so well that they seemed present, and yet with such brevity that his accounts never tired me. He foresaw the future by his profound knowledge, which made him know men, and the designs of which they are capable. With all this wisdom he was cheerful and complaisant, and the sprightliest youth has not so many graces as this man had in so advanced an age ; he accordingly loved young men when they were tractable 6, and had a relish for application and virtue.

FÉNÉLON.

1. Se dégoûter de. 2. Se contenter de. 3. S'instruire. 4. Se plaisir. 5. Servir. 6. Docile.



## XI.

## THOUGHTS ON POETRY.

Wherever I went, I found that poetry was considered as the highest learning 1, and regarded 2 with a veneration somewhat approaching to that which man would pay to angelic nature.

It yet fills me with wonder that, in almost all countries, the most ancient poets are considered as the best; whether it be that every other kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent, which it received by accident at first; or whether, as the province 3 of poetry is to describe nature and passion, which are always the same, the first writers took possession of the most striking objects for description, and the most probable occurrences for fiction, and left nothing to those that followed them, but transcription 4 of the same events, and new combinations 5 of the same images. Whatever be the reason, it is commonly observed that the early writers are in possession of nature, and their followers of art; that the first excel in strength and invention, and the latter in elegance and refinement.

I was desirous to add my name to this illustrious fraternity. I read all the poets of Persia and Arabia, and was able to repeat by memory the volumes that are suspended in the mosque of Mecca. But I soon found that no man was ever great by imitation. My desire of excellence impelled me to transfer my attention to nature and to life. Nature was to be my subject, and men to be my auditors; I could never describe what I had not seen; I could not hope to move those with delight or terror 6 whose interests and opinions I did not understand.

## XII.

## THE SAME SUBJECT CONTINUED.

Being now resolved to be a poet, I saw every thing with a new purpose; my sphere of attention was suddenly magnified; no kind of knowledge was to be overlooked. I ranged mountains and deserts for images and resemblances 7, and pictured upon my mind every tree of the forest and flower of the valley. I observed with

1. Part of literature. 2. Was looked upon as a kind of heavenly emanation. 3. The aim. 4. But to copy. 5. And to make new combinations. 6. To awake delight or terror in those, whose, etc. 7. To gather images and resemblances.

equal care the crags of the rock and the pinnacles of the palace. Sometimes, I wandered along the mazes of the rivulet, and sometimes, watched the changes of the summer clouds. To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must be conversant 8 with all that is awfully vast or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, and the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the enforcement or decoration 9 of moral or religious truth, and he who knows most will have most power of diversifying his scenes, and gratifying his reader with remote allusions and unexpected instruction.

All the appearances of nature, I was, therefore, careful to study 10, and every country which I have surveyed has contributed something to my poetical powers.

In so wide a survey, interrupted the prince, you must surely have left much unobserved. I have lived, till now, within the circuit of these mountains, and yet cannot walk abroad without the sight of something which I had never beheld before or never heeded.

## XIII.

## THE SAME SUBJECT CONTINUED.

The business of a poet, said Imlac, is to examine, not the individual, but the species: to remark general properties and large appearances 11; he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature, such prominent and striking features 12, as recal the original to every mind, and must neglect the minuter discriminations 13, which one may have remarked and another neglected, for those characteristics 14 which are alike obvious to vigilance and carelessness.

But the knowledge of nature is only half the task of a poet; he must be acquainted likewise with all the modes of life 15. His character requires that he estimate the happiness and misery of every condition: observe the power of all the passions, in all their combinations, and trace the changes of the human mind, as they are modified by various institutions and accidental influences of climate or custom, from the sprightliness of infancy to the despondence of decrepitude. He must divest himself of the prejudices of his age or country; he must consider right and wrong in their abstracted and

8. He must observe. 9. To enforce, or set off the moral, etc. 10. I was studying with care all the, etc. 11. And appearances at large. 12. Of those features prominent and striking, which, etc. 13. These small differences. 14. And to apply himself to characterise, etc. 15. All the different aspects of human life, etc.

invariable state ; he must disregard present laws and opinions, and rise to general and transcendent truths, which will always be the same ; he must, therefore, content himself with the slow progress of his name, condemn the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations, as a being superior to time and place.

His labour is not yet at an end ; he must know many languages and many sciences ; and, that his style may be worthy of his thoughts, must, by incessant practice, familiarise to himself every delicacy of speech and grace of harmony.

S. JOHNSON.

#### XIV.

#### *Observation.*

As it is chiefly in poetry that the English language differs from the French, we now propose showing to the English learner how he is to proceed in order to transport into the French tongue the beauties of his poets. At the bottom of the page will be found the decomposition of the sentences, accommodated to the genius of the French, so as nearly to point out the very expressions to be made use of in the translation. To look for elegance, perhaps even for grammatical precision, would be useless ; we never intended it.

First follow nature, and your judgment frame  
 By her just standard, which is still the same ;  
 Unerring nature still divinely bright,  
 One clear, unchang'd, and universal light,  
 Life, force, and beauty, must to all impart ;  
 At once the source, and end, and test of art.  
 Art, from that fund, each just supply provides :  
 Works without show, and without pomp presides ;

1  
2

1. Light clear, immutable and universal nature, which never errs, and shines always with a divine splendour, must impart to all she does, life, force, and beauty.

2. She is at once the source, etc.

In some fair body thus th'informing soul	
With spirit feeds, with vigour fills the whole.	
Each motion guides; and every nerve sustains;	
Itself unseen, but in th'effect remains.	3
Some, to whom heav'n in wit has been profuse,	
Want as much more to turn it to its use:	
For wit and judgment often are at strife,	
Tho' meant each others aid, like man and wife.	4
'Tis more to guide, than spur the muse's steed;	
Restrain his fury, than provoke his speed.	5
The winged courser, like a gen'rous horse,	
Shows most true mettle, when you check its course.	6

POPE.

3. So, in a fair body, unseen itself, but always sensible by its effects, the soul continually acting, feeds the whole with spirits, fills it with vigour, guides every motion of it, and sustains every nerve.

4. Some to whom heaven has given wit with profusion, want as much yet to know the use they ought to make of it; for wit and judgment, though made, like man and wife, to aid each other, are often in opposition.

5. It is more difficult to guide than spur the courser of the muses, and to restrain its ardour than provoke its impetuosity.

6. The winged courser is like a generous horse; the more we try to stop it in its rapid course, the more it shows unconquerable vigour.

# EXAMPLES OF PHRASES

ON

## SOME DIFFICULTIES OF THE FRENCH LANGUAGE.

I.

De Phrases dans lesquelles on doit faire usage de l'article.

L'homme *est* sujet à bien des vicissitudes, See R. I, p. 400\*

Les hommes *d'un vrai génie* sont rares. Ib.

Les hommes à *imagination* sont rarement heureux. Ib.

L'homme *dont* vous parlez *est* un de mes amis. Ib.

La vie *est* un mélange de biens et de maux. Ib.

La perfection *en tout genre* est le but auquel on doit tendre. Ib.

La beauté, les grâces, et l'esprit, sont des avantages bien précieux quand ils sont relevés par la modestie. G. R. I and II, pp. 398 and 399

Voilà des tableaux *d'une grande beauté*. R. II, p. 401

Faites-vous des principes *dont* vous ne vous écartiez jamais. Ib.

Cet arbre porte des fruits excellens. Ib.

Ces raisons sont des conjectures bien faibles. Ib.

Servez-vous des termes établis par l'usage. Ib.

On doit éviter l'air de l'affectation. Ib.

Le Jupiter de Phidias était d'une grande beauté. R. III, p. 408

I.

*Of Phrases in which the Article is used.*

Man is liable to a variety of changes

Men of real genius are scarce

Men of chimerical fancy are seldom happy

The man you speak of is a friend of mine

Life is a compound of good and evil

Perfection in every thing ought to be our object

Beauty, gracefulness, and wit, are valuable endowments when adorned by modesty

These are very beautiful pictures

Establish rules for yourself and never deviate from them

This tree bears very excellent fruit

These reasons are very idle conjectures

Use the expressions established by custom

We ought to avoid the appearance of affectation

The Jupiter of Phidias was extremely beautiful

\* In these phrases, the letter R. at the end signifies Rule; G. R., General Rule; Obs., Observation; Ex., Exception; Sect. Section.



II.

Continuation des mêmes Phrases.

- La mémoire est le trésor de l'esprit, le fruit de l'attention, et de la réflexion.* R. II, p. 401  
*J'achetai hier des gravures précieuses et rares.* Ib.  
*La France est le plus beau pays de l'Europe.* R. III, p. 403  
*L'intérêt de l'Allemagne était opposé à celui de la Russie.* Ib.  
*La longueur de l'Angleterre du nord au sud est de 360 miles, et en largeur de l'est à l'ouest est de 300.* Ib.  
*Il arrive de la Chine, du Japon, et des Indes Orientales, etc.* Ib.  
*Il arrive de l'Amérique, de la Barbade, de la Jamaïque, etc.* Ib.  
*Il vient de la Flandre Française.* Ib.  
*Il s'est établi dans la province de Middlesex.* Ib.  
*Des petits-mâtres sont des êtres insupportables dans la société.* Obs. upon R. II, p. 402  
*C'est l'opinion des nouveaux philosophes.* Obs. upon R. I, p. 400  
*Elle a bien de la grâce dans tout ce qu'elle fait.* Ex. upon R. II, p. 402  
*Cette étoffe se vend une guinée l'aune.* Sect. 3, p. 328  
*Ce vin coute 70 livres sterlings la pièce.* Ib.

III.

- De Phrases dans lesquelles on ne doit pas faire usage de l'article.  
*Nos connaissances doivent être tirées de principes évidens.* R. II, p. 401  
*Cet arbre porte d'excellens fruits.* Ib.

II.

*The same Phrases continued.*

- Memory is the treasure of the mind, the result of attention and reflexion  
 I yesterday bought some valuable and scarce engravings  
 France is the finest country in Europe  
 The German interest was contrary to the Russian  
 The length of England from north to south is 300 miles, and its breadth from east to west is 300  
 He comes from China, Japan, and the East Indies, etc.  
 He comes from America, Barbadoes, Jamaica, etc.  
 He comes from French Flanders  
 He has fixed himself in the county of Middlesex  
 Coxcombs are unsufferable beings in society  
 It is the opinion of the new philosophers  
 She does every thing most gracefully  
 This stuff sells at a guinea the ell  
 This wine costs seventy pounds the hogshead

III.

- Of Phrases in which the Article is omitted.*  
 Our knowledge ought to be derived from evident principles  
 This tree produces excellent fruit

*Ces raisons sont de faibles conjectures.* R. II, p. 401

*Evitez tout ce qui a un air d'affectation.* R. I, p. 405

*Ces exemples peuvent servir de modèles.* Ib.

*Il a une grande présence d'esprit.* Ib.

*La mémoire de raison et d'esprit est plus utile que les autres sortes de mémoire.* Ib.

*Peu de personnes réfléchissent sur la rapidité de la vie.* R. II, p. 401

*Que d'évènements inconcevables se sont succédés les uns aux autres.* Ib.

*Il y a plus d'esprit mais moins de connaissances dans ce siècle que dans le siècle dernier.* Ib.

*On ne vit jamais autant d'effronterie.* Ib.

*Je pris hier beaucoup de peine pour rien.* Ib.

*Candia est une des îles les plus agréables de la Méditerranée.* Ex. p. 404

*Il arrive de Perse, d'Italie, d'Espagne, etc.* Ib.

*Il est revenu de Suisse, d'Allemagne, etc.* Ib.

*Les vins de France, seront chers cette année ; les vignes ont coulé.* Ib.

*L'empire d'Allemagne est composé de grands et de petits états.* Ib.

*Les chevaux d'Angleterre sont excellens.* Ib.

*Après mon départ de Suisse, je me retirerai à Rome.* Ib.

These reasons are idle conjectures

Avoid whatever bears the appearance of affectation

These examples may serve as models

He has great presence of mind

The memory of reason and the mind is more useful than any other kind of memory

Few people reflect on the rapidity of life

How many inconceivable events have followed in succession

There is more wit, but less knowledge in this age than in the last

So much assurance never was met with

I took a great deal of trouble yesterday about nothing

Candia is one of the most agreeable islands in the Mediterranean

He comes from Persia, Italy, Spain, etc.

He is returned from Switzerland, Germany, etc.

French wines will be dear this year: the vines have been blasted

The German empire is composed of great and small states

The English horses are excellent

After leaving Switzerland. I retired to Rome.

## IV.

## IV.

Continuation des mêmes Phrases.

*Vous trouverez ce passage page 120, livre premier, chapitre dix.* R. I, pp. 405 and 406

*Il s'est retiré en Angleterre.* Ib.

Continuation of the same Phrases.

You will find this passage in page 120, first book, chapter tenth

He has retired to England

*Il vit dans sa retraite en vrai philosophe.* R. I, pp. 405 and 406

*Quand il réfléchit sur sa conduite, il en eut honte.* Ib.

*C'est un homme qui cherche fortune.* Ib.

*Il entend malice à tout.* Ib.

*Ne portez envie à personne.* Ib.

*Si vous promettez, tenez parole.* Ib.

*Dans les affaires importantes ne vous décidez jamais sans prendre conseil.* Ib.

*Courage, soldats, tenons fermes ; la victoire est à nous.* Ib.

*Cette femme n'a ni grâce ni beauté.* Ib.

*Monseigneur le duc de, etc., prince du sang, alla hier à la campagne.* Ib.

*Montre tant de faiblesse, c'est n'être pas homme.* Ib.

*Cet homme est une espèce de misanthrope dont les brusqueries sont quelquefois très-plaisantes*

*L'ananas est une sorte de fruit très-commun aux Antilles.* Ib.

*C'est un genre de vie qui ne me plaît point.* Ib.

He lives in his retreat like a real philosopher

When he reflected on his conduct, he was ashamed of it

He is a man that seeks to make a fortune

He puts a malicious construction on every thing

Envy nobody

If you promise, keep to your word

In matters of consequence never decide without advice

Cheer up, soldiers, let us continue firm ; the day is our own

This woman is destitute both of grace and beauty

The duke of, etc., a prince of the blood, went yesterday to the country

To show so much weakness is not acting like a man

This man is a kind of misanthropist whose oddities are sometimes comical

The pine-apple is a kind of fruit very common in the Antilles

It is a style of life that is not agreeable to me

## V.

Continuation des mêmes Phrases.

*Cette dame plaît à tout le monde par son honnêteté et sa douceur.* R. II, p. 407

*Tout homme a des défauts plus ou moins sensibles.* Ib.

*Cette conduite augmentait, chaque jour, le nombre de ses amis.* Ib.

*Tous les biens nous viennent de Dieu.* Ib.

*Vénus était la déesse de la beauté, et la mère de l'amour et des grâces.* R. III, p. 408

*Selon les païens, Jupiter était le premier des Dieux* Ib.

## V.

*The same Sentences continued.*

This lady pleases every one by her good breeding and mildness

Every man has defects more or less obvious

This behaviour daily increased the number of his friends

Every blessing comes from God

Venus was the goddess of beauty and the mother of love and the graces

According to the heathens, Jupiter was the first of the gods

Apollon était frère jumeau de Diane. R. III, p. 408	Apollo was twin brother to Diana
Rubens a été un grand peintre. Ib.	Rubens was a great painter
Homère et Virgile sont les deux plus grands poètes épiques. Ib.	Homer and Virgil are the two greatest epic poets
Londres est la plus belle ville que je connaisse. Ib.	London is the finest city that I know
L'eau de rivière est douce, et l'eau de mer est salée. Ib.	River water is soft and sea water is salt
C'est un excellent poisson de mer. Ib.	It is an excellent sea fish
Voilà une superbe table de marbre. Ib.	There is a superb marble table
L'eau de Seine est celle qu'on préfère à Paris. Ib.	The water of the Seine is preferred at Paris
Pauvreté n'est pas vice. Ib.	Poverty is not a vice
Citoyens, étrangers, grands, peuples, se sont montrés sensibles à cette perte. Ib.	Citizens, strangers, grandees, people, have shown themselves sensible of this loss

## VI.

## VI.

De Phrases sur le Pronoun <i>Le</i> .	<i>Of Phrases upon the Pronoun Le.</i>
Est-ce là votre opinion? ne doutez point que ce ne la soit. Sect. III, p. 429	Is that your opinion? do not question it
Sont-ce là vos domestiques? oui ce les sont. Ib.	Are those your servants? yes, they are
Mesdames, êtes-vous les étrangères qu'on m'a annoncées? oui, nous les sommes. Ib.	Ladies, are you the strangers that have been announced to me? yes, we are
Madame, êtes-vous la malade pour laquelle on m'a appelé? oui, je la suis. Ib.	Madam, are you the sick person, for whom I have been called? yes, I am
Madame, êtes-vous la mère de cet enfant? oui, je la suis. Ib.	Madam, are you the mother of this child? yes, I am
Mesdames, êtes-vous contentes de cette musique? oui, nous le sommes. Ib.	Ladies, are you pleased with this music? yes, we are
Elle est malheureuse, et je crains bien qu'elle ne le soit toute la vie. Ib.	She is unhappy, and I much fear that she will continue so for life
Madame, êtes-vous mère? oui, je le suis. Ib.	Madam, are you a mother? yes, I am
Madame, êtes-vous malade? oui, je le suis. Ib.	Madam, are you sick? yes, I am



*Madame, depuis quel temps êtes-vous mariée ? je le suis depuis un an.* Sect. III, p. 429

*Y a-t-il long-temps que vous êtes arrivée ? je le suis depuis quinze jours.* Ib.

*Aristote croyait que le monde était de toute éternité ; mais Platon ne le croyait pas.* Ib.

*Quoique cette femme montre plus de fermeté que les autres, elle n'est pas cela la moins affligée.* Ib.

*Cette femme a l'art de répandre des larmes dans le temps même qu'elle est le moins affligée.* Ib.

Madam, how long have you been married ? a year

Is it long since you arrived ? a fortnight

Aristotle believed the world to have been from all eternity, but Plato did not

Although this woman shows more resolution than the others she is nevertheless not the less afflicted

This woman has the art of shedding tears, when she is the least afflicted

## VII.

De Phrases sur les différentes Règles du Participe Passé.

*La nouvelle pièce a-t-elle été applaudie ?* R. I, p. 376

*Vos parens y seront-ils arrivés à temps ?* Ib.

*Elle s'est donné de belles robes.* Obs. p. 376

*Elles nous ont apporté de superbes ailets.* R. II, p. 377

*Cette ruse ne lui a pas réussi.* Ib.

*La vie tranquille que j'ai menée depuis dix ans, a beaucoup contribué à me faire oublier mes malheurs.* R. I, p. 378

*Les lettres que j'ai reçues m'ont beaucoup affligé.* Ib.

*Que de peines vous vous êtes données.* Ib.

*Quelle tâche vous êtes-vous imposée.* Ib.

*C'est une satire que j'ai retrouvée dans mes papiers.* Ib.

*Les lettres qu'a écrites Pliny le Jeune, quelque agréables qu'elles soient, se ressentent néanmoins un peu de la décadence du goût parmi les Romains.* Ib.

## VII.

*Of Phrases upon the different Rules of the Participle Past.*

Did the new piece meet with applause ?

Will your relations arrive there in time ?

She has given herself fine gowns

They have brought us beautiful pinks

He has not succeeded in this stratagem

The quiet life I have led these ten years has greatly contributed to make me forget my misfortunes

The letters I have received have greatly afflicted me

What a deal of trouble you have given yourself

What a task you have imposed upon yourself

It is a satire that I have again met with in my papers

The letters which the Younger Pliny has written, however agreeable they may be, savour nevertheless a little of the decline of taste among the Romans



*Je ne serais pas entré avec vous dans tous ces détails de grammaire, si je ne les avais crus nécessaires.*  
Obs., p. 378

*L'Égypte s'était rendue célèbre par la sagesse de ses lois long-temps avant que la Grèce sortît de la barbarie.* Ib.

*C'est une des plus grandes merveilles qu'on ait vues.* Ib.

*L'homme de lettres dont vous m'avez parlé, a un gout exquis.* R II, p. 380

*Vous avez très-bien instruit vos élèves.* Ib.

*Lucrèce s'est donné la mort.* Ib.

*La sécheresse qu'il y a eu au printemps a fait périr tous les fruits.* R. III, p. 381

*Je n'ai point réussi malgré les conseils que vous m'avez conseillé de prendre.* Ib.

*Quelle aventure vous est-il arrivé ?*  
Ib.

*Cette femme s'est proposée pour modèle à ses enfans.* Obs., p. 382

*Cette femme s'est proposé d'enseigner la géographie et l'histoire à ses enfans.* Ib

I would not have entered into these grammatical details with you, had I not thought them necessary

Egypt had become celebrated for the wisdom of its laws long before Greece had emerged from barbarism

It is one of the greatest wonders that has ever been seen

The man of letters you spoke to me of has an excellent taste

You have instructed your pupils extremely well

Lucretia killed herself

The dry weather that we had in the spring has destroyed all the fruit

I have not succeeded, notwithstanding the steps you advised me to take

What adventure have you met with ?

This woman proposed herself as a model for her children

This woman proposed to teach geography and history to her children

## VIII.

## VIII.

De Phrases sur les Principaux Rapports des Modes et des Temps.\*

*Je l'attendais depuis long-temps, quand il vint me joindre*

*Il sortait au moment même que j'étais*

*Je commençais à avoir des craintes sur la réussite de votre affaire, lorsque j'ai reçu votre lettre*

*Dès que j'eus fait quelques visites indispensables, je rentrai chez-moi, et je ne sortis plus*

*Of Phrases upon the Principal Relations of Words and Tenses.*

I had waited a long time for him, when he came to me

He was going out at the time I was entering

I was beginning to be apprehensive of the success of your business when I received your letter

As soon as I had paid some indispensable visits, I went home and did not go out afterwards

\* See on the use of Moods and Tenses, and the Relations of different Tenses and different Moods, from page 471 to page 496.

*J'avais déjà tout préparé pour mon départ, lorsque des affaires imprévues m'ont forcé à le différer de quelques jours*

*Vous étiez déjà sorti, quand je me présentai chez-vous*

*J'avais déjà livré à l'impression mon ouvrage, lorsque vous me demandiez, si je le donnerais bientôt au public*

*Lorsque j'ai eu terminé mon affaire vous avez commencé la vôtre*

*Lorsque j'eus eu déjeûné, je montai à cheval, et je fus à Londres*

*Lorsque j'aurai lu la nouvelle pièce je vous dirai avec franchise ce que j'en pense*

*Iriez-vous à Rome si vous le pouviez ? oui, j'irais*

*Auriez-vous consenti à ces conditions, si on vous les avait proposées ?*

*Irez-vous demain à Londres, si vous le pouvez ? oui, j'irai*

*Il sera sûrement parti, si vous l'avez voulu*

*Vous eussiez laissé échapper une occasion si favorable, si l'on ne vous eût averti à temps*

I had already made every preparation for my departure, when some unexpected business occurred, that obliged me to defer it for some days

You were already gone out when I called upon you

My work had been sent to be printed when you asked me if I should soon bring it out

When my business was over you began yours

When I had done breakfast I got on horseback and went to London

When I have read the new piece I will candidly give you my opinion of it

Would you go to Rome if it were in your power ? yes, I would

Would you have agreed to these terms, had they been proposed to you ?

Shall you go to London to-morrow if you can ? Yes, I shall

He would certainly have set out, if you wished it

You would have let so favourable an opportunity slip, had you not been warned in time

## IX.

Continuation des mêmes Phrases.

*On dit que vous partez aujourd'hui pour Paris*

*Tout le monde soutient que vous accepterez la place qu'on vous offre*

*On soupçonne que vous aviez hier reçu cette agréable nouvelle quand on vous rencontra*

*Beaucoup de vos amis croient que vous partîtes hier pour la campagne*

*Le bruit se répand que vous avez fait une grosse perte*

## IX.

*The same Phrases continued.*

It is said that you set off to-day for Paris

Every one maintains that you will accept of the place that is offered to you

It is suspected that you had received this agreeable intelligence when you were met yesterday

Many of your friends believe that you set out yesterday for the country

There is a report that you have met with a considerable loss

*J'apprends à l'instant que vous fussiez parti il y a trois jours, si des engagements, que vous aviez contractés depuis long-temps, ne vous avaient retenu*

*N'est-il pas vrai que vous partiriez aujourd'hui si vous le pouviez ?*

*Est-il vrai que vous seriez parti depuis long-temps pour la campagne, si votre amour pour les arts ne vous avait retenu à la ville ?*

*Je ne crois pas que vous partiez, quoique tout le monde l'assure*

*Je ne croyais pas qu'il fût sitôt de retour*

*Il a fallu qu'il ait eu affaire à bien des personnes*

*Je doute que votre ami fût venu à bout de ses projets s'il n'avait pas été fortement protégé*

*Il n'est point d'homme, quelque mérite qu'il ait, qui ne fût très-mortifié, s'il savait tout ce qu'on pense de lui*

*Vous ne vous persuadiez pas que les affaires pussent si mal tourner*

I have this moment learnt that you would have set out three days since, had not engagements which you had formed long ago, detained you

Is it not true that you would set out to-day if you could ?

Is it true that you would have set out for the country long since, had not your love for the arts detained you in town

I do not imagine that you will set out although every body asserts it

I did not think he had returned so soon

He must have had business with a great many people

I doubt that your friend would have succeeded in his plans had he not been strongly patronised

There is not a man, whatever merit he may possess, that would not be very much mortified were he to know every thing that is thought of him

You never persuaded yourself that matters could have taken so unfortunate a turn

## X.

De Phrases sur le Negative *Ne*.

*Il n'y a pas beaucoup d'argent chez les gens de lettres.* A. 2, p. 500

*Il n'y a point de ressource dans une personne qui n'a point d'esprit.* Ib.

*C'est à tort que vous l'accusez de jouer ; je vous assure qu'il ne joue point.* Ib.

*Entrez dans le salon ; vous pourrez lui parler ; il ne joue pas* Ib.

*Si pour avoir du bien, il en coûte à la probité, je n'en veux point.* Ib.

*Rien n'est sûr avec les capricieux : vous croyez être bien en faveur ;*

## X.

*Of Phrases upon the Negative NE.*

There is not much money to be found among men of letters

There are no resources in a person without sense

You accuse him wrongfully of gaming : I assure you he never games

Go into the room, you may speak to him ; he is not playing

I do not wish to make a fortune if it can only be done at the expense of honour

Nothing is certain with capricious people : you think yourself in

*point du tout, l'instant de la plus belle humeur est suivie de la plus fâcheuse. Ib.*

*Vous ne cessez de nous répéter les mêmes choses. Q. III, p. 101*

*Je n'aurais osé vous en parler le premier. Ib.*

*Malgré ses protections, il n'a pu réussir dans ses projets. Ib.*

*Cet ouvrage serait fort bon, n'était pour la négligence du style. Ib.*

*Y-a-il quelqu'un dont elle ne médisse. Ib.*

*J'ai pris tant de goût pour une vie retirée que je ne sors presque jamais. Q. IV, p. 501.*

*Voilà ce qui s'est passé; n'en parlez à personne. Ib.*

*Mon parti est pris; ne m'en parlez plus. Ib.*

*N'employez aucun de ces moyens; ils sont indignes de vous. Ib.*

*Rien n'est plus joli. Ib.*

*Je ne dis rien que je ne pense. Ib. p. 502*

*Je ne fais jamais d'excès que je n'en sois incommodé. Ib.*

## XI.

*Continuation des mêmes Phrases.*

*C'est un homme pour qui je n'ai ni amour, ni estime. Ib.*

*Il n'est ni assez prudent ni assez éclairé. Ib.*

*Je vous assure que je ne le fréquente ni ne le vois. Ib.*

*Ne faire que parcourir les différentes branches des connaissances humaines sans s'arrêter à aucune, c'est moins chercher à s'instruire qu'à tuer le temps, Ib. 503*

*Que n'êtes-vous toujours aussi complaisant? Ib.*

favour; by no means: the moment of the best humour is followed by that of the worst

You are constantly repeating the same things to us

I should not have dared to have been the first to speak to you of it

With all his interest he has not been able to succeed in his plans

This work would be very good, were it not for the negligence of the style

Is there any one she dares not slander?

I have acquired so great a taste for retirement, that I seldom go abroad

This is what has passed: do not speak of it to any one

My resolution is fixed: talk to me no more of it

Do not employ any of these measures, they are unworthy of you.

Nothing is more beautiful

I never speak but what I think

I never commit an excess without suffering by it

## XI.

*Continuation of the same Phrases.*

He is a man for whom I have neither love nor esteem

He is neither sufficiently prudent nor enlightened

I assure you I neither frequent him nor see him

To go through the different branches of human knowledge only without fixing upon any one of them, is not to seek for instruction but to kill time

Why are you not at all times equally complaisant?

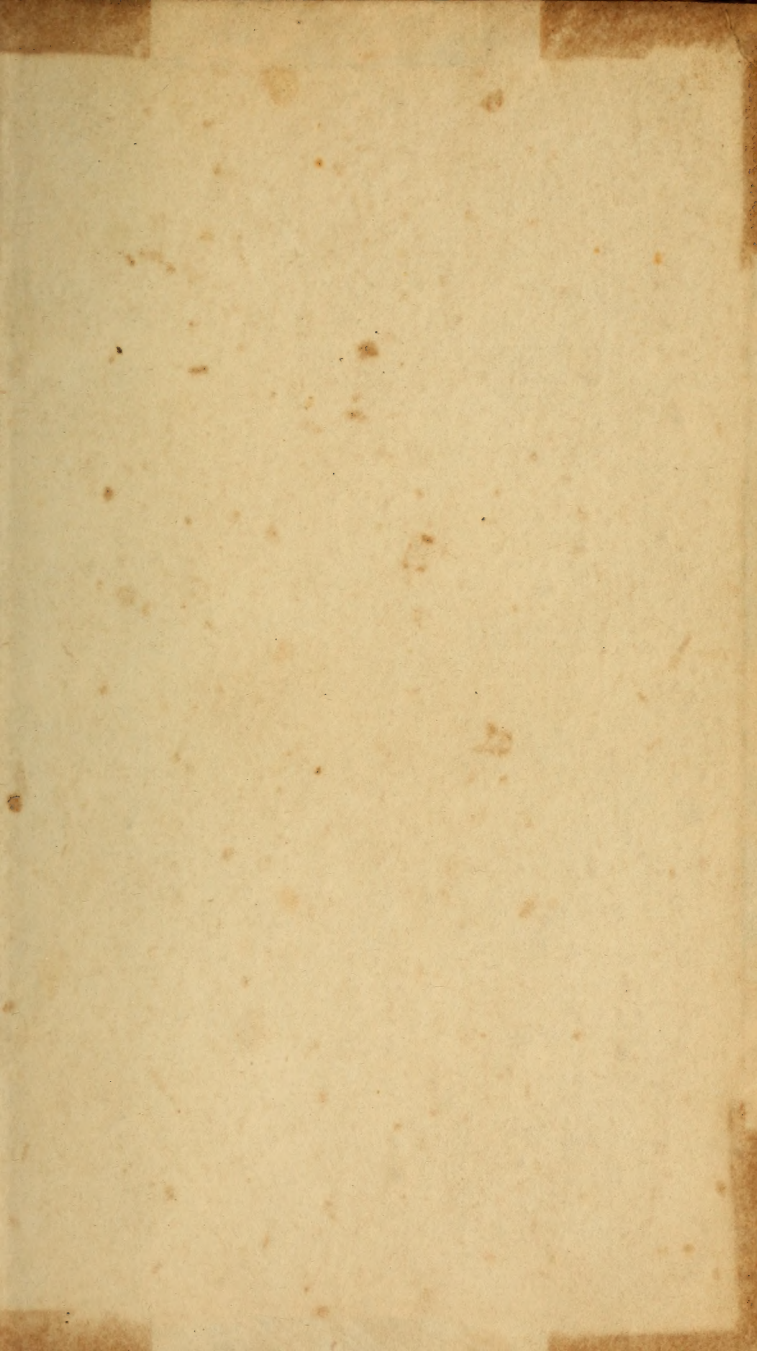


- Il ne le fera pas, à moins que vous ne l'y engagiez.* Q. IV, p. 503  
*Il n'ira pas si vous ne l'en priez.* Ib.  
*Il nous a menacés de se venger; nous n'avons fait qu'en rire.* Ib.  
*Trop d'insouciance ne peut que nuire.* Ib.  
*Que devenez-vous? il y a trois mois que nous ne vous avons vu.* Ib.  
*Comment vous êtes-vous porté depuis que nous ne vous avons vu?*  
*C'est bien pire qu'on ne le disait.* Ib. p. 504  
*Peu s'en faut que je n'aie donné tête baissée dans le piège.* Ib.  
*Dites la vérité en toute occasion; on méprise toujours ceux qui parlent autrement qu'ils ne pensent.* Ib.  
*Ne désespérez pas que la vérité ne se fasse jour à la longue.* Ib.  
*Je ne disconviens pas que la chose ne soit ainsi.* Ib.  
*Prenez garde qu'on ne vous entraîne dans quelque fausse démarche.* Ib.  
*J'empêcherai bien qu'on ne vous nuise dans cette affaire.* Ib.  
*Il craint qu'on ne le soupçonne d'avoir trempé dans ce complot.* Ib. p. 505  
*On lui a donné d'excellens conseils, de crainte qu'il ne manquât l'occasion de faire connaître ce qu'il est en état de faire.* Ib.  
*J'y ai long-temps travaillé; je ne saurais en venir à bout.* Ib.  
*Vous feriez mieux de vous taire; vous ne savez ce que vous dites.* Ib.  
*Vous ne sauriez me faire un plus grand plaisir.* Ib.
- He will not do it unless you persuade him to it  
 He will not go, if you do not request it of him  
 He has threatened us with vengeance; we only laughed at him  
 Too great supineness cannot but be hurtful  
 What has become of you? We have not seen you these three months  
 How have you been since we saw you?  
 It is much worse than was said  
 I was near falling blindly into the snare  
 Tell the truth on all occasions; those who speak what they do not think are always despised  
 Do not despair that the truth will appear in time  
 I admit that it is so  
 Take care that you are not misled  
 I shall prevent them from doing you any harm in this business  
 He is apprehensive that he is suspected of being concerned in this plot  
 They have given him excellent advice, lest he should lose the opportunity of showing what he was capable of doing  
 I have been long employed about it; I cannot accomplish it  
 You had better be silent, you do not know what you are saying  
 You cannot give me greater pleasure

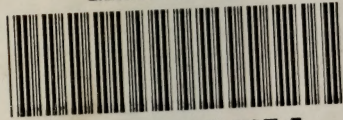








LIBRARY OF CONGRESS



0 003 117 907 5